

# The Southern Speech Journal

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## THE SOUTHERN SPEECH ASSOCIATION:

### PART V. THE SOUTHERN SPEECH JOURNAL

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WHILE THE Southern Association observed its silver anniversary in 1955 at Memphis, THE SOUTHERN SPEECH JOURNAL, which has become an integral part of the Association, was then only in its twentieth year. In other words, the Southern Association, founded in 1930, existed five years before the establishment of its official journal. Actually, however, the history of the JOURNAL antedates the appearance of the first issue, and this fact is an interesting story in itself.

In strict accuracy, a journal was officially authorized in 1934 when the Southern Association met in December with the national association in New Orleans.<sup>1</sup> At once Rose Johnson, who was named the first editor, assumed the task of collecting manuscripts and contributions for Volume I, Number 1, with the result that it was first published in October, 1935. Since that time a journal has been

<sup>1</sup>The writer wishes to correct an error in his article, "The Southern Speech Association: Part II. The Association, 1932-1946," THE SOUTHERN SPEECH JOURNAL, XXII (Fall, 1956), p. 5, in which he stated that the JOURNAL was authorized at the Gainesville convention in 1936. He is indebted to T. Earle Johnson for calling his attention to it in the following communication: "There is one minor error on page 5 in the second paragraph when you refer to the *Southern Speech Journal* having been launched at the Gainesville convention. It was actually authorized in the year before at the business session in New Orleans in December 1934, when the officers were authorized to enlarge the News Letter into a published bulletin. Both issues of Volume I were published prior to the Gainesville Convention and I specifically recall the difficulty I had in getting the second issue in the mail before the convention. . . . At the Gainesville convention we voted to continue publication and elected Rose Johnson as editor for a full three year term so that actually Rose served as editor for four years." T. Earle Johnson to the writer, Sept. 26, 1956.

published regularly, even though difficulties of many kinds have often presented themselves to the several editors who have served through the years. A knowledge of the history of the JOURNAL, together with an understanding of the vicissitudes connected with it, produces an appreciation of what it has meant to the Association and how the Association can take much justifiable pride in what has been made of it.

But while the first issue was published in October, 1935, much interesting history preceded the decision in New Orleans to launch it. This deserves telling, for the story of the founding of the JOURNAL is not a matter of the idea being presented and approved without thought—even complications—that had to be considered and resolved.

In a very real sense, too, the history of the JOURNAL is almost as long as that of the Association itself. At the very first convention in 1930 thought was evidently given to the need for a publication. Indeed, even before the first convention, T. Earle Johnson had been in correspondence with H. L. Ewbank, then executive secretary of the national association, in an effort to work out a joint membership fee so that all members of the Southern Association would receive *The Quarterly Journal of Speech*. But at the first convention in 1930 another incident of historic interest occurred. Martin Luther of Boston, and head of The Expression Company and Managing Editor of what was then *The Journal of Expression*, was present. His journal, which dated from 1895, and which was revived in 1927, was evidently in difficult financial straits. Since the Western Speech Association and the Southern Association were both getting underway as organizations, Luther made overtures in an effort to persuade each group to make *The Journal of Expression* its official magazine. Possibly Luther felt he had gained official consent of the Southern group. At any rate, he actually issued a letterhead with his name in the center, with certain Western people as assistant editors on one side, and certain Southern members on the other side, namely, Edwin H. Paget, T. Earle Johnson, and Mildred Ford.

If Luther felt justified in what he did, he evidently was mistaken in any thought that *The Journal of Expression* had been adopted by the Southern Association in 1930. A careful perusal of the official minutes of the first convention reveals no approval of his design. Nevertheless, at least Mildred Ford of Montgomery, Alabama, had

gained a contrary impression as indicated in a letter to T. Earle Johnson in November, 1930.

You doubtless know that the Journal of Expression has been adopted as the official magazine of the Southern Association of Teachers of Speech. As a reporter on news and notes for our southern division, I am writing to ask your assistance in collecting various items of interest. Needless to say, the most important thing about the Southern Association is that it tries to be an active organization, not merely a means of holding an annual convention.<sup>2</sup>

Clearly Miss Ford had gained an impression which needed to be counteracted. The following letter from T. Earle Johnson to her is an interesting historical item.

I dislike to bawl you out on your first official communication but the Journal of Expression has not been adopted as the official magazine of the Southern Association, all Mr. Luther having to say to the contrary. I realize that it was a natural error due to the statement he carried in the notice he sent out recently. I suppose he assumed it was the official magazine of the Association since three of us were on the board of editors. I feel however that we are serving as individuals and not as representatives of the association. I think too that such a statement should not have been made until after the convention next spring had adopted it as the official magazine.<sup>3</sup>

The final sentence in the Johnson letter is significant, because the Association did shortly become increasingly involved with Luther and *The Journal of Expression*. It was doubtless an unwise—even foolish—step, but, when the second convention convened in Atlanta in 1931, the Association adopted *The Journal of Expression* "as the Official magazine . . . for next year." Moreover, the June, 1931, issue carried a three page resume of the Atlanta convention as prepared by T. Earle Johnson.<sup>4</sup> Interestingly, while the financial report of the convention shows that eight subscriptions were obtained for *The Journal of Expression*, many more were obtained for the *Quarterly Journal of Speech*.<sup>5</sup>

<sup>2</sup>Mildred Ford to T. Earle Johnson, Montgomery, Ala., Nov., 21, 1930, T. Earle Johnson papers.

<sup>3</sup>T. Earle Johnson to Mildred Ford, Tuscaloosa, Nov., 24, 1930, *ibid*.

<sup>4</sup>*The Journal of Expression*, V. (June, 1931), 105-107.

<sup>5</sup>*Ibid.*, 106

This strange, if not wierd, associational tie-up with *The Journal of Expression* could not, because of numerous factors, be anything but a temporary expedient. It was no solution to the need, felt by many, that the Association should have its own publication. Moreover, since the national association was closer to the hearts of many members, the *Quarterly Journal of Speech* took priority. Many in the Association felt, too, that the national association looked considerably askance at the time toward regional associations, and they wanted to do all that was possible to prove their genuine identifications with it, notwithstanding the fact that they were equally determined to go ahead with plans for a strong Southern Association organization. Fortunately, the adoption of *The Journal of Expression* proved of short duration, and soon the time seemed auspicious for the Association to consider plans for the launching of its own publication.<sup>6</sup>

Doubtless no person deserves greater credit for its establishment than Rose Johnson. While it did not receive official authorization until December, 1934, she had been an active agitator for it earlier. For example, in February, 1935, as president-elect, she issued the following open communication to all members:

We believe that the next few years will be changing ones in school curricula. . . . We believe that now is the time to keep before the public generally and Educators as well the need for change. . . . To aid this work I began advocating at our third annual meeting in Asheville the need for a publication from our association. The executive committee thought at that time we were too young. We are older now. . . . We believe that a publication will give us prestige, . . . will give us dignity and standing with Educators, and will give us a medium for exchange of ideas<sup>7</sup>

While the above was written after the publication had been authorized, Rose Johnson's activities antedated this letter by many months. Not only did she speak in Asheville, for a journal, but before it was approved in 1934, she had gained the consent of the Association to issue in mimeographed form several newsletters or bulletins which carried items of one kind or another. These were received with enthusiasm and were a factor which increased enthu-

<sup>6</sup>As a matter of record, also, *The Journal of Expression* ceased publication with Volume VI, No. 2, 1932. See, *University List of Serials*.

<sup>7</sup>T. Earle Johnson Papers.



siasm for establishing a journal. Rose Johnson was the logical choice as editor, and it was named *The Southern Speech Bulletin*. As stated earlier, the first issue appeared in October, 1935, and the second one was published before the spring convention at Gainesville, Florida, in 1936. Illustrative of the enthusiasm for the magazine and the purposes it would serve, is a letter from T. Earle Johnson to Frances Gooch when the first issue appeared:

The Southern Speech Bulletin is now off the press and ready for distribution. The Committee for the Advancement of Speech Credit Recognition is anxious to place a copy of the bulletin in the hands of each key state educational official in the South, for we believe it will be a definite asset to us in our cause.

I am writing you, therefore, asking that you please send me at once the names and addresses of those officials in your state to whom you think we should send the Bulletin. . . .

Personally I am quite proud of the Bulletin. We were able to have only 40 pages of text for this first issue, but the articles were good, being both well written and instructive. It is a distinct asset to our association, and I only hope we will be able to continue it.<sup>8</sup>

Thus, the JOURNAL was brought into being, and the hope that it could be continued, as expressed by T. Earle Johnson, has been realized. Fortunately, too, no stigma marred the Association as a result of this decision. While some in the Association questioned the wisdom of sponsoring a journal because it might "throw us into discord with the National Association," C. M. Wise certainly made a valid point when he wrote that the Association was allowing itself "to be rather plastic clay in the hands of the Expression Company . . . [in] naming the Expression as our official organ."<sup>9</sup> But with two issues of *The Southern Speech Bulletin* published by the time of the 1936 convention, the Association then voted to continue it. The first four volumes were published twice a year. In 1938 much consideration was given to the future values of the journal, so that plans were made to issue it quarterly, and beginning with Volume V in September, 1939, four issues have been published annually. Also, while the first name was *The Southern Speech Bulletin*, it was changed so that beginning with Volume VIII in 1942 it became THE SOUTHERN SPEECH JOURNAL.

<sup>8</sup>T. Earle Johnson to Frances Gooch, Tuscaloosa, Oct. 10, 1935, *ibid.*

<sup>9</sup>C. M. Wise to T. Earle Johnson, Baton Rouge, Jan., 9, 1935, *ibid.*

The continuous existence and growth of the JOURNAL has meant the giving of services by the several people who have served as its editors. Within the scope of twenty years the following have served: Rose Johnson, 1935-1939; Robert Capel, 1939-1942; Claude Kantner, 1942-1944; Claude L. Shaver, 1944-1948; Dallas C. Dickey, 1948-1951; Howard Townsend, 1951-1954; Douglas Ehninger, who served the first year of his three-year appointment by 1955. While the editorial term has always been three years, Rose Johnson actually served four, since she was appointed in 1936 for a full term after having produced two issues before that time. Likewise, Claude L. Shaver served an additional year, since Claude Kantner, his predecessor, left the South at the end of his second year.

Each editor, naturally, has left his impress on the JOURNAL. Naturally, too, each one has been circumscribed by what has been made available for publication and by the amount of money the Association has been able to provide for publication costs. Times and conditions have also been influencing factors. The editors in more recent years have been the beneficiaries of many more and often better manuscripts. Also, they have had budgetary advantages, especially because of the annual grant-in-aid of \$700.00 from the University of Florida.

But regardless of the alterations and improvements of the JOURNAL over the years, it has retained affinities to what Rose Johnson envisioned for it in 1935. At that time she informed the Association:

We are planning to get out two small magazines next year. . . . We want these . . . to be of practical value to you. . . . The Bulletin will be divided into three sections, the first and largest containing articles, discussions, points of view, facts. . . . The second will be The Forum. This will include not only letters, but contributions of all kinds, including discussions of pre-selected problems. The third section will be News and Notes.

While the procurement of articles for publication has always been the first concern of the editors, they have made the journal serve additional purposes. The book review section was added in later years and has become a distinctive feature. Totally, too, the JOURNAL has served additionally as a means of communication for the officers to the membership, for financial statements, announcements, and a record of convention proceedings.

A perusal of the published articles impresses one with the fact that a great majority of them, particularly in the first years, were essentially pedagogical in nature. Problems and methods in the teaching of speech at all levels, procedures in speech correction, concepts and philosophies in the teaching of different courses, and points of view and experiments in theatre practices and forensics have been given generous space. In the first years, little of what may be called research articles were published. In more recent years, however, the reverse has been true, with the result that more scholarly and productive writing has characterized the issues.

Any editor assumes heavy responsibilities, especially in the first years of a journal. Manuscripts must be acquired and put into good form for publication. There is almost no end to the amount of correspondence that must be undertaken. Often articles must be solicited, and the initiative and imagination of the editor are revealed in untold ways. In the successive issues of a magazine its tone becomes established and its appeal generated. As improved as the JOURNAL may be today over what it was in earlier times, the feelings is inescapable that the first issue of *The Southern Speech Bulletin* was a commendable accomplishment. The following articles in it indicate how well Rose Johnson succeeded in securing a variety of good manuscripts from recognized leaders and writers: "Library Facilities For Speech Work In Some Southern Colleges," by H. P. Constans; "Speech Education For Adults," by G. E. Densmore; "American Speech In This Changing Age," by William Norwood Brigance; "Speech Education's Professional Responsibility," by Elizabeth D. McDowell; "Why Speech Training In The Elementary School," by Carrie Rasmussen; "Training Of The Voice And Diction Of A Southerner For Motion Pictures," by Gail Patrick; "Choral Reading: Its Application To The Teaching Of Speech," by Mary Eleanor Lutz; and "Disorders Of Speech," by Smiley Blanton. Nor were there any shortcomings in the second issue in the publication of manuscripts by William Cabell Greet, Orville C. Miller, Glenn R. Capp, Vida R. Sutton, Nadine Shepherdson, Wilhelmina Hedde, and Evelyn Steadman. Throughout Rose Johnson's editorial term such additional people as the following authored manuscripts: C. M. Wise, James H. McBurney, James Watt Raine, H. A. Wichelns, Winfred Ward, Lester L. Hale, Gladys Borchers, Claude E. Kantner, John B. Emperor, Gertrude Johnson, Argus Tressider,

Helen Osband, Sara Lowrey, Melvin Allen, Lionel Crocker, Frank Fowler, Elwood Murray, and Donald Hayworth.

If in the history and development of any organization or institution given individuals at strategic times play such essential roles that all who are identified are benefitted thereby, then the contributions of Rose Johnson as the first editor were great. The Association must forever be indebted to her. Materials hidden and seemingly buried in the early issues are of splendid worth, and will bear rereading and study in the light of much professional history and change.

Robert Capel, the second editor, sustained the quality of the *JOURNAL*. While it had become a quarterly before his editorship, he had the task of securing materials that would keep it strong. Also, under Capel the book review section was expanded and made more significant. Some of the leading contributors in his period were Charlotte Wells, Alan Nichols, Garrett Leverton, and Paul Soper. Claude Kanter in his two year period rendered equally competent service. Manuscripts were published by such additional people, for example, as C. Lowell Lees, Elton Abernathy, Mrs. W. W. Davison, Gordon Peterson, and Bryng Bryngelson. One by James A. Winans, "The Sense Of Communication," should be reread today for a fuller appreciation and understanding of that great teacher. It is filled with such choice statements as : "Yet I cling to declamation as part of my teaching. You may think this a hangover from early training, if you like. Of course, like others in my time, I was brought up on declamation," and "Perhaps I should have been more of a scholar if I had done less individual work with students, and maybe I should have played more golf. I regret the wasted time, and one does waste time on the ill-prepared and indifferent; but on the whole I do not regret the time and energy spent."

The most difficult editorial term was that assumed by Claude Shaver. It not only extended beyond the normal three-year period because of Claude Kantner's departure from the South, but was carried during the war years when productive writing was at a low ebb. The wonder is that he was able to produce all the issues, and that the Association was able to finance them even though the *JOURNAL* was reduced in size. In the recognition of those who have served the Association and who are due credit, the efforts of Claude Shaver are noteworthy.

Just as the Association has enjoyed its most prosperous years since World War II, the JOURNAL has also had its most significant development in the same years, so that it exists today as a greatly enlarged, far more scholarly and learned publication. The editors in the recent years—Dickey, Townsend, and Ehninger—have enjoyed numerous advantages. Because of more generous budgets, they have been permitted to publish more, in terms of pages, than was printed in all the years before 1948.

A learned society cherishes its publications. There is no doubt but that THE SOUTHERN SPEECH JOURNAL has filled a place in the professional and scholarly lives of teachers, particularly in the South. The compliments bestowed on the JOURNAL in recent years have been heart-warming, and it has reached readers far beyond the confines of the South. No claim is made that all has been published in it has been of the highest order, but if the journal may be judged by all that has been placed between the covers of its issues, the Association can take modest pride in what was undertaken in 1935 and in what has been continued in the years since that time.

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*This is the last in a series of five articles on the history of the Southern Speech Association which are appearing in the Journal in connection with the association's twenty-fifth anniversary. The first article, "The Southern Speech Association: Founding and First Two Years," was published in the Spring, 1956, issue. The second on "The Association, 1932-1946," was published in the Fall, 1956, issue. The third article which covered the years from 1946 to the Memphis silver anniversary convention was published in the Fall, 1957, issue. The fourth article, "The Forensic Tournament," was published in the Winter, 1957, issue.*

*Mr. Dickey (Ph. D., Louisiana State, 1938), was professor of speech at the University of Florida, and chairman of the committee charged with collecting the archives and historical holdings of the Association, and producing this history.*

## EDUCATIONAL THEATRE'S MANY-FRONTED FUTURE

GEORGE MCCALMON

NEXT TO MOTHER LOVE the Efficacy of Education has probably been our most cherished American belief. During the last decade, however, our institutions of learning, especially those of college level, have become more constant targets for the shafts released by critics of the contemporary scene. In the immediate post-War years instructors, beguiled by the attentions of mature returned servicemen, objected only mildly to crowded classrooms. So stimulating was the teaching experience that little consideration was given to the educational problems such enrollments prefigured. Further, there was even less attention given to appraising the qualitative product of a pressurized ideal extolling more education for even more people. Before long, however, doubts appeared. Earnest, evaluative teachers found themselves drifting into agreement with those who dared criticize a tradition long held sacrosanct. The T. S. Eliots had something in their favor when they affirmed that the doctrine of educational opportunity for all encourages mediocrity and equality makes for dullness,<sup>1</sup> just as the concomitant economic security patterns graduate into an assembly-line, two-car-family conformity. The safeguard against professorial over-confidence practiced by one of our leading philosopher-teachers begged for general adoption: whenever he began to feel chesty over the success of his teaching, he forced himself to visit with former students to whom he once gave A's. The effect, he maintained, was chastening.

College administrators have been aware, of course, that they must be alerted to the dangers inherent where population increases strain existing education facilities. But the recently released report of the Presidential Committee on Education beyond the High School, the fruit of a sixteen-month study by thirty-five committeemen representing various regions of the country, brings the dilemma facing

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<sup>1</sup>T. S. Eliot, *Notes Towards the Definition of Culture* (London, 1948), pp. 95-109.

the nation sharply into focus.<sup>2</sup> Dealing only with the problems beyond secondary school training, the Committee reports what has been no monopoly of the sociologist: the effect of the post-war birth rate increase will envelop the campuses in the next ten or fifteen years, so that college enrollment of young men and women in 1970 will double that of today's. Where there are now three million there will be six million students.

Not so much of common knowledge is the Committee's conclusion that "an unparalleled demand" by Americans for "more and better education" has resulted in a "society of students," one-fourth of our total population being enrolled in formal education programs, with many additional millions involved in less formal education efforts. More pertinent to the college graduate of the future is the Committee's unqualified belief that institutions of higher learning are in no shape at present to meet the prospective bulge in registration because "their resources are already strained, their quality standards are even now in jeopardy, and their projected plans fall far short of the indicated need." Major efforts of planning on a national scale are obviously called for to rescue the 1970 college graduate from a fate worse than a stacked IBM-card mentality.

To meet the educational crisis and rise to its challenge and opportunity certainly demand more rather than less regard for the prerogatives of self within the orbits of society. There is firm ground to believe, with Irwin Edman, in the possibility of distinction and the sense for distinction in all humans.<sup>3</sup> By distinction is meant not prestige, not merely acclaim; it means distinctiveness where the goal of living is individuality, a condition which enables one, without assertive jostling and competitive elbowing, to put to good effect one's own capacities and one's own qualities in as unique a way as is humanly possible. The "educated," as the word is here used, may function in society as persuasive patterns of the resiliently discriminatory mind. Higher education in a democracy, even in 1970, might not only aim to produce distinction but to make the need of it palatable and the love of it contagious.

In a democratic context, educational theatre—as its advocates

<sup>2</sup>*Report of the President's Committee on Education beyond the High School* (Washington, 1957), pp. 1-108.

<sup>3</sup>Irwin Edman, *Arts and the Man* (New York, 1949), pp. 23-31; 138-140.

have been claiming these many years—is happily fitted to serve group enterprises as well as to advance individuality, whether its campus-centered program be organized as courses of instruction, non-credit activities, or combinations of both. The educational theatre can also foster the growth of personal development in its community-wide extensions, howsoever the limits of the community are defined.

Individuality through theatre is rooted in the primary view that the arts are to be taken as serious disciplines and substantial bases for a general liberal education. The arts are regarded not only as those found in the traditional curriculum but as the doing, the performing, arts. Emphasis is placed, therefore, on the active practice of the arts as well as on the customary historical, critical, and appreciative study of them. The aim of the program in all of its phases is to teach theatre art as an illuminating, enriching experience for the individual. Moreover, this experience gains in meaning for the functional social instrument, the community, to the extent that he, the individual, becomes one with other participants. Educational theatre cares for the individual performing and experiencing in collective understanding and feeling.

The relationship of educational theatre, especially at the university level, with community life is direct, tangible, and mutually beneficial or harmful. Each influences the other. Since the entire state sometimes serves as the community, geographic size and location are, of course, vital factors. The problems of correlating theatre activities in Delaware, for example, are different from those in Texas, those in the Florida city different from those in the Louisiana parish. Other variants influencing the relationship are patently matters drawn from cultural and religious backgrounds, sociology, economics, and vocational pursuits.

The educational theatre can meet the challenge of the future on many fronts. It can set up conditions for the writing and producing of original plays with full consideration to those dealing with indigenous material. In its interest in cultivating distinctiveness, the educational theatre has not only the obligation but the resources to help the fledging playwright. He has it coming to him as do his collaborators: the untried, never-tested play offers directors, actors, designers, technicians, and audiences excitements and new freedoms in artistic selection and critical choice. Here is possible a



latitude unrestricted by previous designs, blueprints, floor plans, "acting" editions, and critical reviews.

Educators who teach theatre can also provide organizational and artistic advice and technical aids to initiate and maintain non-academic community groups. This provision, it needs stressing, should be on the basis of the special nature and structure which characterize the community as an entity and not according to the specifications of a prospectus drawn up by some Broadwayite looking for greener fields.

The incentive for special recognition through the observance of religious seasons and patriotic and civic events in a community can also be derived from educational theatre. Such regional eutrophy is exemplified in the South through the corpus of historical dramas conceived in Chapel Hill and radiating from there through the leadership of Paul Green, Kermit Hunter, and Samuel Selden. As this movement reaches out into other localities, its future looks sanguine and assured. In other aspects the campus theatre can circularize dramatizations of education for responsible living and effective citizenship, useful in combating adolescent rebellion, gang violence, and outbreaks of prejudice. Closely allied to this are the dramatizations of vocational opportunities and training for youth. The sponsorship of conferences, demonstrations, and exhibitions are other well-known services frequently offered by the educational theatre program and whose implementation is limitless.

In some respect the university theatre is analogous to the university press and could take a few tips from it. Even though not all university presses are state-supported, the top-flight ones serve their commonwealths and justify their existence by disseminating knowledge and the results of technical research, by bolstering hope and stiffening faith, and issuing calls to action; they also aerate principles and attitudes and moral precepts. The university theatre, after its own fashion, could do likewise. Without the overwhelming necessity of making money, the university press can publish works with little regard for their best-selling glamour. It can afford to experiment with the compositions of unestablished writers, hoping that perhaps the publications will gain for it a kind of dignified recognition and trade prestige.

There exists between the university press and the university theatre a difference which is a matter of degree, not of kind; operating

at a high level of productivity, both can accomplish commendable results. The method of the theatre and the response it traffics in, however, call for more immediate, more indelible, more emotional impressions. The press aims at a single reader, isolated in the privacy of his study; his response is detached, fortified with logic and semiotics and armed with epistemology. The theatre aims at an aggregate whose individual critical judgments dissolve under the spell of mass illusion; together the members of the audience synthesize a spontaneous response which can be vivid, stirringly memorable. It is more than a response, because the audience is in on the creative kill, collaborating on the final product, coloring and shaping it beyond what the reader contributes to his book.

It is this social aspect of the theatre which its future leaders must stress. The inconstancies of our age provide few opportunities for the sharing of common emotional experiences. Through theatre activity there is possible a strengthening of community ties, where production of plays from earlier periods yields continuity with the past and so a sense of group stability. There is possible also an awakening of community consciousness, where production of new and challenging plays focuses the need for revised attitudes and altered behavior within the group.

Having sketched in only a few of the features of the oncoming educational crisis—and ignoring many other important dimensions of it—one must conclude that for educators who teach theatre the future is an opportune one. Assuredly all educational problems cannot dissolve in theatrical solvents, indeed dare not be put to such a test, in spite of the insistence of the zealots on the payroll. Nonetheless, no constructive planning for the training of American college youth can overlook the special attributes of a broadly educative process that envisions man and his society intent on tapping the vast potential of each other. Anticipating, on the one hand, the varying capacities and interests of individual students, and caring, on the other hand, for the degree to which mankind's spirit coalesces is a function that theatre has performed in the past. This it can still do. How well it is done depends on how prompt, perceptive, energetic, and appealing are we as educators in drafting an explicit, considered policy and course of action.

## JABEZ L. M. CURRY ON SPEAKING

WILLIAM J. LEWIS

FLAGS DROOPED at half mast in 1903 to mourn the death of one of the New South's most prolific and effective speakers, Jabez L. M. Curry. This remarkable man, born while Thomas Jefferson was still alive, lived to hear Winston Churchill. Born in Georgia in 1825, Curry gave his first recorded speeches as a debater and class orator at the University of Georgia.<sup>1</sup> After graduation from Harvard, he spoke briefly as a lawyer, and served three terms in the Alabama legislature. Two terms in the United States Congress (1857-1861) elicited favorable judgments of his oratory both North and South. Lincoln's election caused him to speak for secession, and during the Civil War he addressed Richmond audiences, Confederate soldiers, and served in the Confederate Congress. In the sixteen years after the Civil War, as a Baptist minister, he preached more than one thousand sermons, and delivered at least seventy-three speeches on education and other subjects. As president of Howard College from 1865 to 1868, and as a professor at Richmond College, 1868-1881, he pleaded for the support of these institutions.

In 1881, Curry became General Agent for the Peabody Education Fund, and began full-time efforts to promote universal education in the South. As he toured the South inspecting schools aided by the fund, he was invited to address teachers, students, citizens, and legislators, delivering more than four hundred speeches before his death. Curry's forty-seven addresses to legislatures of thirteen Southern states established a unique speaking record, and are evidences of his oratorical effectiveness.

His administration of the Peabody Fund was interrupted from 1885 to 1888 by appointment as Minister to Spain. Resuming his Peabody position in 1888, he also became administrative agent for the John F. Slater Fund in 1890. The president of the Slater Board, ex-President Rutherford B. Hayes, accompanied Curry on a suc-

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<sup>1</sup>The biographical facts presented in this introductory sketch are taken from *Curry Papers*, Manuscripts Division, Library of Congress.

cessful inspection and speaking tour of Southern schools in 1891. Curry spoke to both white and Negro audiences expressing ideas on Negro education closely paralleling those of Booker T. Washington. Curry and Washington often corresponded regarding their speaking for education.

During his crusade, Curry aided normal schools, institutes, schools, and firmly implanted a favorable attitude toward the concept of public education in the mind of the South. Furthermore, he inspired many Southerners to follow in his footsteps, chiefly Edwin A. Alderman, who dedicated himself to the cause after hearing Curry speak.<sup>2</sup> More than anyone else, Curry deserves the title, "Father of the Public School System in the South."<sup>3</sup> At the time of his death he was universally regarded as the South's most famous educational statesman.<sup>4</sup>

Since Curry was such an influential speaker, his attitude toward speaking and speakers is important. His concept of the nature of oratory is revealed in several places, the most important of which is an article entitled, "Recollections and Reflections: Public Speaking," which he wrote for the *Religious Herald*. Other information may be gleaned from his diaries and letters.

His definition of oratory is interesting, and is evidence of his classical training and appreciations. "My definition of oratory," he wrote, "would be, 'Let us go and fight Philip.' This requires a great occasion, a crisis, the suspension of human interests on a single hour, on an overshadowing, imperative issue."<sup>5</sup> His definition, in which he alluded to Demosthenes' fight against Philip of Macedon, illustrates Curry's belief that speaking was not for display, but for practical, vigorous purposes.

Although Curry's definition of oratory stems from ancient times, his classification of speeches is more modern. Whereas it was the ancient custom to classify speeches as epideictic, deliberative, or forensic, Curry claimed "Speaking is so various that it cannot be classified. Some is compact, some diffusive, some sober, some humor-

<sup>2</sup>Dumas Malone, *Edwin A. Alderman: A Biography* (New York, 1940), 25-6. See also Charles W. Dabney, *Universal Education in the South*, 2 vols. (Chapel Hill, 1936), I, 208.

<sup>3</sup>Editorial, *Education*, XXIII (April, 1903), 510.

<sup>4</sup>William B. Hesseltine, *Confederate Leaders in the New South* (Baton Rouge, 1950), 88.

<sup>5</sup>J. L. M. Curry, "Recollections and Reflections: Public Speaking," undated clipping from *Religious Herald*, *Curry Papers*.

ous; some logical, some rhetorical; some argumentative, some didactic; some dry; some very entertaining."<sup>6</sup>

Curry believed speeches should be carefully prepared. His own rule was, "not to speak without preparation, if time and opportunity allow." He followed this practice for two main reasons: (1) it was an insult to his hearers if he did not prepare, and (2) the written address may be "printed, preserved, and reread, and remembered, and quoted, and sometimes becomes literature."<sup>7</sup> This statement does not indicate that Curry regarded written speeches as the ultimate in prepared speeches, but that he thought a well-prepared speech more likely to be copied and printed. His admonition to "pick out some man of average intelligence, keep him in view, and repeat and reinforce and illustrate until he comprehends and approves, and then pass on," shows Curry's faith in extempore method. Curry has admitted that it was his "habit to let the occasion influence largely my speeches . . . ."<sup>8</sup>

Some speakers prefer to be first on a program, while others favor middle or end positions. It is significant that Curry's preference was to speak last so that he could "gather material from what has been said or has taken place."<sup>9</sup> This further illustrates Curry's belief in the superiority of extemporaneous speaking.

Many speakers are greatly stimulated as they stand before an audience, while others tremble and are fearful. In revealing his views on this subject, Curry wrote: "Every public speaker 'pinches himself,' and says harsh self-condemnatory words, after he has spoken, because he forgot his best things. On the contrary, when antagonism is sharp, and the mind is all aglow, and every faculty is pressed into requisition, arguments and illustrations come crowding in, memory is preternaturally quickened, and what has been hid away for years or what had never previously been thought of help to an unanticipated triumph."<sup>10</sup>

Curry clearly recognized the possibility of oratory being used for either good or bad purposes for he wrote that speaking "is an evil not unmixed with some good . . . ." To illustrate the possible effectiveness of public speaking, Curry cited Richard Sheridan (1751-

<sup>6</sup>*Ibid.*

<sup>7</sup>*Ibid.*

<sup>8</sup>*Ibid.*

<sup>9</sup>*Ibid.*

<sup>10</sup>*Ibid.*

1816), one of the outstanding British orators of his day who, "because of his power of speaking, came near being the Chancellor of Exchequer, although he could not do a sum in simple arithmetic." Another was William Jennings Bryan, who by his "Cross of Gold" speech at the Democratic Convention in 1896, "almost swept the body from their feet."<sup>11</sup>

In searching for an explanation of his own success as a public speaker, Curry gave credit to his early experience as a college debater, to his speeches in religious convocations, on the stump, and in legislative and other assemblies. He also wrote: "What little success has been attained has been the result of clear articulation, of avoiding ambiguity and evasion, and of so stating what I believed that there could be no misunderstanding."<sup>12</sup>

William L. Yancey, secessionist leader in Alabama, was an orator Curry always admired. When Curry was at Harvard, Yancey asked him, "Young man, do you wish to succeed at the bar?" Curry's reply was, "Yes, sir; that is my highest ambition." "Well, then," Yancey advised, "learn to think on your legs." Curry took his counsel because he came to regard "thinking on one's legs," as a "necessary condition of effective speaking, in the court-house, on the stump, wherever there is discussion."<sup>13</sup>

Many times during his life Curry was asked to name the greatest orator he had ever heard. He had listened to many and each had his virtues, "but as orators, taking captive unwilling audiences, holding in possession emotions, convictions, will, person, and property, driving to conclusions which surrendered everything to the speaker, those who, in my judgment, were the greatest were S. S. Prentiss and William L. Yancey—one a native of Maine, the other of South Carolina."<sup>14</sup>

While Curry studied law at Harvard, Prentiss made a business and political trip from Mississippi to Maine, speaking repeatedly for Henry Clay, the 1884 Whig candidate for president. One of these speeches was delivered in Boston on April 6, 1884.<sup>15</sup> Thirty-three years later, Curry wrote that he "heard S. S. Prentiss of Miss-

<sup>11</sup>*Ibid.*

<sup>12</sup>*Ibid.*

<sup>13</sup>*Ibid.*

<sup>14</sup>*Ibid.*

<sup>15</sup>Dallas C. Dickey, *Seargent S. Prentiss, Whig Orator of the Old South* (Baton Rouge, 1945), 348.

issippi, one of the most eloquent men in America, make a speech to a packed audience in Faneuil Hall. It was one of the most thrilling specimens of platform oratory I ever listened to and he carried his audience at pleasure."<sup>16</sup>

In his article on public speaking, Curry made it clear he recognized a difference between preaching and other kinds of speaking. A "different standard" must be used, he said, to estimate the effectiveness of religious leaders. For one thing, the preacher occupied a pulpit which placed him above and beyond the congregation. In addition:

Humor, so effective, is eliminated, tabooed, and only such bold men as Beecher and Spurgeon broke down the barrier. Responses and inquiries from hearers, so suggestive, awakening, are not allowed. Generally the preacher is handicapped by a manuscript.<sup>17</sup>

Curry's comments on other speakers reveal certain qualities of oratory which he admired. Discussing preachers whom he had heard, for example, he praised various ones for "cyclopean energy," "compulsive appeal," "absorbedness in Christ," "dramatic force," "tender persuasiveness," and "intellect."<sup>18</sup>

Charles Haddon Spurgeon and John A. Broadus were, doubtless, his two favorite preachers. Spurgeon, who lived from 1834 to 1892, was one of the most successful British preachers of all times. For twenty years he preached to an audience of six thousand twice every Sunday.<sup>19</sup> Curry heard Spurgeon in Europe and met him there. Later, he corresponded with him, and visited briefly in his home.<sup>20</sup> Of Curry's several evaluations of Spurgeon's speaking, the following describes him in October, 1867:

His voice is clear and his articulation almost perfect. His language is strong, vigorous Saxon; his style easy and flowing and at the same time terse and condensed. His method in natural, perspicuous, orderly; and the most uncultivated can remember his divisions. He has a marvellous fecundity and appositeness

<sup>16</sup>Notebook B. *Curry Papers*.

<sup>17</sup>Curry, "Recollections and Reflections: Public Speaking, "loc. cit.

<sup>18</sup>*Ibid.*

<sup>19</sup>Lionel Crocker, "Charles Haddon Spurgeon's Theory of Preaching," *The Quarterly Journal of Speech*, XXV (April, 1939), 214.

<sup>20</sup>Edwin A. Alderman and Armistead C. Gordon, *J. L. M. Curry: A Biography* (New York, 1911), 391, 394.

of illustration, and his figures and images, like the caryatides in architecture, give both strength and ornament to his discourse . . . .<sup>21</sup>

At a later date, Curry wrote the following additional analysis of Spurgeon:

For continuity and greatness of success, for number and wide circulation of sermons, for marvellous capacity in reaching every one in his audience and making him feel that the sermon was especially intended for him, for extracting the marrow from apparently dry bones of neglected Scriptures and feeding the people, for subduing the prejudices of class and church opponents, for establishing himself, in spite of obstacles that seemed insurmountable, as the great religious power in London, Spurgeon can have no rival.<sup>22</sup>

Broadus, author of *A Treatise on the Preparation and Delivery of Sermons*, was Curry's choice of American preachers, if he had to "sit a whole year under one man's ministry . . ."<sup>23</sup> When Curry attended various Baptist Conventions, he always listened to Broadus even though "others preached at the same hour." His description of Broadus' preaching is additionally indicative of those qualities Curry admired in a speaker.

I do not remember ever to have seen him with a manuscript, and yet he prepared carefully and minutely, not trusting to a full mind or the excitement of the occasion. He was never boisterous, never declamatory, never tore passion into tatters. His articulation was distinct, his voice was clear, pervasive, pathetic, and he possessed such simplicity, charm, sincerity, magnetism, power, that he controlled the entire audience.<sup>24</sup>

While these evaluations of Spurgeon and Broadus include many comments about different aspects of oratory, they are primarily concerned with style and delivery. This is typical of his evaluation of all speakers. Curry's estimate of Daniel Webster, for example, shows his high regard for the kind of style and delivery that swayed the masses. Curry heard Webster speak twice, and "judging from the two occasions . . . his was not the eloquence that moved assemblies." Describing Webster in more detail, he wrote:

<sup>21</sup>Curry, "A Sunday in London," *Religious Herald*, quoted in *ibid.*, 393.

<sup>22</sup>Curry, "Recollections and Reflections: Public Speaking," *loc. cit.*

<sup>23</sup>*Ibid.*

<sup>24</sup>*Ibid.*



Slow of utterance, deliberate in manner, measuring his words, strong and faultless in diction, profound in his reasoning, his influence, it seemed to me, was from matter rather than manner, from weight of thought rather than capacity to arouse emotion. His presence was more majestic, more commanding, than that of any man I ever saw, and the epithet "godlike" was better adapted. It seemed to me, an inexperienced youth, when I stood near the platform on Boston Common, that any child, of ten years of age, would not have hesitated, instantaneously, to select him from the 30,000 as incomparably the greatest intellect.<sup>25</sup>

It is possible, of course, that Curry failed to be overly impressed by Webster's oratory because of an antipathy to his ideas. Admitting Webster's reply to Hayne "for vigorous English, for felicity of illustration, for impassioned eloquence, is unsurpassed in American oratory," he could not "concur in the general and unchangeable popular verdict in reference to constitutional interpretation, or logical conclusiveness."<sup>26</sup>

Curry's appraisal of the speaking of Alexander H. Stephens likewise shows great interest in style and delivery. Stephens, he wrote:

was a ready and able debater, quick at repartee, careful in preparation of his arguments, and at times impassioned and eloquent. His articulation was distinct; and frequently his voice assumed an upward and downward intonation, a semi-musical swell and fall, acquired probably from much speaking in the open air.<sup>27</sup>

Scattered through Curry's pocket diaries are additional comments about sundry speakers. In 1896, Curry heard a country preacher deliver a "scattering, uninteresting, uninstructional, unprofitable, earnest harangue. . . ." <sup>28</sup> He was more impressed by a sermon he heard the following year which was "learned, practical, scriptural, interesting, useful."<sup>29</sup> In 1898, Curry heard Edward Everett Hale, author of *Man Without a Country*. Curry thought him ugly, complained about his disagreeable and indistinct voice, and found it difficult to catch a single complete sentence.<sup>30</sup>

<sup>25</sup>Curry to Robert C. Winthrop, Washington, January 1, 1894, *Curry Papers*.

<sup>26</sup>*Ibid.*

<sup>27</sup>*Atlanta Constitution*, 1899, in Alderman and Gordon, *J. L. M. Curry*, 397.

<sup>28</sup>Diary, July 19, 1896, *Curry Papers*.

<sup>29</sup>*Ibid.*, June 6, 1897.

<sup>30</sup>*Ibid.*, March 13, 1898.

Early in 1900 Curry listened to a "remarkable sermon from Dr. T. DeWitt Talmadge—full of pathos, energy, eloquent description and useful suggestion."<sup>31</sup> As the year closed, Curry heard a man who was to become one of the outstanding orators of the twentieth century, Winston S. Churchill, speak about the Boer War as he had seen it. Curry reported in his diary that he had "seldom heard a more delightful lecture."<sup>32</sup>

All his life Curry analyzed speeches and speakers. This penchant for passing judgment on oratory was undoubtedly one of the factors that led to his rhetorical success. His study of the speech of others improved his own.

<sup>31</sup>*Ibid.*, January 7, 1900.

<sup>32</sup>*Ibid.*, December 14, 1900.

## THE RELATIONSHIP OF MANDIBULAR MOVEMENT TO INTELLIGIBILITY

HERBERT J. OYER

### INTRODUCTION

THE MANDIBLE, or lower jaw, is an integral part of the mechanism used for speech. It is capable of movement in a number of directions, up and down, forward and back, and laterally.<sup>1</sup> By moving the jaw up and down one modifies the size of the oral cavity. This in turn influences rate at which finer articulatory adjustments are made by the tongue. Not only is rate of adjustment affected but also quality of vowel and diphthong sounds. Anderson points out that the vocal evidences of a speaker's jaw which is too tight are speech sounds that are muffled, accompanied by nasal twang and a flat dull tone.<sup>2</sup> He, as do many others, sets forth a number of exercises which are designed to bring about more adequate mandibular movement.

Monroe cites four faults in speaking as being responsible for indistinctness. First in his listing is the "immovable jaw."<sup>3</sup> He further states that even though some orientals exhibit only little jaw movement but convey much meaning by pitch inflections, the proper handling of oral English language is dependent upon adequate jaw opening because the consonant sounds contribute greatly to intelligibility. These sounds, made properly, demand sufficient room within the oral cavity for vigorous tongue movements.

As one examines the literature, it is observed that many writers mention the importance of mandibular movements for reasons of (1) quality and (2) intelligibility.

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<sup>1</sup>Claude E. Kantner, Robert West. *Phonetics*, (Harper & Brothers Publishers, New York, 1933), 50.

<sup>2</sup>Virgil A. Anderson. *Training The Speaking Voice* (Oxford University Press, New York, 1942), 139.

<sup>3</sup>Alan H. Monroe, *Principles and Types of Speech*, (Scott, Foresman & Company, Chicago, 1949), 134-135.

## THE PROBLEM

The present investigation was undertaken to determine the effect of jaw positioning upon intelligibility. To be sure, quality of speech was looked upon as being important but no systematic attempt was made to assess this aesthetic aspect.

The following questions were proposed: (1) Are words delivered by speakers allowing no mandibular movement as intelligible as the same words delivered by the same speakers in a normal fashion? (2) Is the presence of noise in the listening situation equally destructive to both types of speech signals, *i.e.*, those delivered normally and those delivered without mandibular movement? (3) Is the intelligibility trend through S/N ratios in the same direction for speech signals normally delivered and those delivered without mandibular movement?

It was felt that a more objective measurement of the effect of jaw movement on intelligibility might be desirable insofar as teaching speech was concerned and further that this information might be of value to those concerned with the design of headgear for pilots of air craft.

## PROCEDURE

*Selection of material.* Four phonetically balanced monosyllabic word lists constructed at the Harvard Psycho-Acoustic Laboratory were employed as stimulus material.

*Selection of speakers.* Four adult males and two adult females served as speakers. They were all of General American dialect.

*Instruction to speakers.* Speakers were instructed to read two randomizations of a PB list. They read them as follows:

Number one, you will write ——— ——— ——— etc.  
On the first reading they read them normally but for the second recording they were asked to keep their upper and lower teeth in contact but not to clench their teeth. They were further instructed to attempt to speak as intelligibly as possible despite the restriction of jaw movement.

*Recording equipment and procedure.* Recordings of the lists were made by Magne recorder (PT6-AH). An Altec 21-C microphone served as the pick up. The microphone was positioned along side the cheeks of the speakers. Level inflection on all stimulus words

was maintained. Tape speed was  $7\frac{1}{2}$  inches per second. After all speaker lists were recorded, the test tape was subsequently constructed. Twenty-four speaker lists were randomly transcribed to the master tape. In preparing the master tape, care was taken to set the last word of each carrier phrase between -1 and -2 VU. No two lists from the same speaker appeared adjacent to each other on the test tape.

*Listeners.* Thirty-six American-born university students served as listeners. Each of the listeners had previously passed a hearing screening test at 15 db from 250 cps through 8000 cps.

*Test administration.* The test tape was played back on the magnecorder employed in recording and delivered through an electronic network to earphones (Permaflux, type PDR-8). Twelve listeners participated at a time. White noise was mixed with the signal at the output of the attenuator and was held constant at a level of 76 db. Variation of attenuator output could be achieved in steps of 1 db, and therefore the desired S/N ratios could be established. Test conditions consisted of three S/N ratios (+ 6, + 3, and 0 db S/N). Panel 1 heard the stimuli at + 6 db S/N, panel 2 heard them at + 3 db S/N, and panel 3 heard the words at 0 db S/N. They were instructed to write the words they thought they heard through the phones. A brief report of orientation to the task was provided listening panels, however, they were not trained on the words.

## RESULTS

Data obtained were analyzed by triple analysis of variance. Factors analyzed were S/N ratios (R), jaw positions (JP), and listeners (L). The S/N ratios were (1) 0 db, (2) + 3 db, and (3) + 6 db. Jaw positions were (1) open and (2) closed.

The total number of correct responses to the six speakers for one listener at one S/N ratio constituted the criterion measure. A correct response was one in which the correct word or its homophone was reproduced in written form.

Results of the triple analysis of variance are presented in Table I.

TABLE I. RESULTS OF ANALYSIS OF VARIANCE FOR MAIN EFFECTS

| Source        | df | SS        | MS        | F     | P   |
|---------------|----|-----------|-----------|-------|-----|
| Ratios        | 2  | 169624.19 | 848120.95 |       |     |
| Jaw Positions | 1  | 3146.89   | 3146.89   |       |     |
| Listeners     | 11 | 3960.61   | 360.06    |       |     |
| R x JP        | 2  | 578.86    | 289.43    | 9.21* | .01 |
| R x L         | 22 | 3714.81   | 168.86    |       |     |
| JP x L        | 11 | 295.78    | 26.89     |       |     |
| RX x JP x L   | 22 | 691.47    | 31.43     |       |     |
| Total         | 71 | 182012.88 |           |       |     |

$$F = \frac{ms_{RXJP}}{ms_{RXJPxL}}; F_{.01} = 5.72$$

The F-test of interaction between S/N ratios and jaw positions is significant beyond the one per cent point. Therefore tests of simple effects were made for (1) jaw position open, (2) jaw position closed, (3) 0 db S/N ratio, (4) + 3 db S/N ratio, and (5) + 6 db S/N ratio.

Results of the analysis of simple effects are presented in Table II. Simple effects were significant beyond the .01 point except between jaw positions at 0 db S/N ratio.

TABLE II. SUMMARY OF ANALYSIS OF SIMPLE EFFECTS OF S/N RATIOS AND JAW POSITIONS

| Source       | df | SS        | MS        | F*      | P   |
|--------------|----|-----------|-----------|---------|-----|
| S/N Ratio 0  | 1  | 170.67    | 170.67    | 6.35    | .05 |
| S/N Ratio +3 | 1  | 946.38    | 946.38    | 35.19   | .01 |
| S/N Ratio +6 | 1  | 2035.05   | 2035.05   | 75.68   | .01 |
| Jaw Position |    |           |           |         |     |
| (Open)       | 2  | 705341.70 | 352670.85 | 2088.54 | .01 |
| Jaw Position |    |           |           |         |     |
| (Closed)     | 2  | 75198.39  | 37599.20  | 222.67  | .01 |

\*Error terms for computing  $F$  are from the analysis summarized in Table I:

$F_{R'}(+6, +3 \text{ or } 0) = ss_R(+6, +3 \text{ or } 0) / ms_{R \times L}$ ,  $df = 1 \text{ \& } 22$

$F_{JP}(+6, +3 \text{ or } 0) = ss_{JP}(+6, +3, \text{ or } 0) / ms_{R \times L}$ ,  $df = 2 \text{ \& } 11$

Mean values for each jaw position and each ratio are presented in Table III.

TABLE III. MEAN VALUES FOR ORIGINS FOR EACH S/N RATIO

| Jaw Position**                                     | S/N Ratios* |        |       |
|--|-------------|--------|-------|
|  | + 6 db      | + 3 db | 0 db  |
| Open   | 186.08      | 159.42 | 66.25 |
| Closed   | 167.67      | 143.50 | 60.92 |
| * c.d. = $t .01 (2ms R \times L/N)^{1/2} = 11.09$  |             |        |       |
| = $t .05 (2ms R \times L/N)^{1/2} = 10.39$         |             |        |       |
| ** c.d. = $t .01 (2ms JP \times L/N)^{1/2} = 5.42$ |             |        |       |
| = $t .05 (2ms JP \times L/N)^{1/2} = 4.11$         |             |        |       |

The mean square values from Table I were employed to compute differences required for significance.<sup>4</sup> Examination of the mean values together with differences required for significance indicates that (1) differences in intelligibility in favor of the open jaw position exist at two of the three S/N ratios employed, i.e., + 6 db S/N and + 3 db S/N, (2) at 0 db S/N there is less difference in intelligibility between the two jaw positions, (3) speech signals produced with the jaw in either position become significantly less intelligible at each S/N ratio, and (4) the decrease in the mean values for closed jaw position through decreasing S/N ratios is less than for open jaw position.

## DISCUSSION

In answer to the questions set forth at the onset of the investigation, analysis of the data shows that (1) words delivered by speakers who allowed no mandibular movement were not as intelligible through two of the three S/N ratios employed as listening conditions, (2) the presence of noise in the listening situation did not prove to be equally destructive for speech signals of both types (jaw open—jaw closed), and (3) the intelligibility trend through S/N ratios is in the same direction for jaw open as for jaw closed signals.

<sup>4</sup>Required difference =  $t^{2ms} \text{ errors}/n^{1/2}$

It will be recalled that while making the initial recording of the word lists the speakers were encouraged to speak as intelligibly as possible when the mandible was restricted from movement. This added attempt at intelligible speech production materially affected the words so that when they were heard at 0 S/N there was no significant difference between them and the normally delivered signals. It appears that even though the oral cavity size is held constant, there is adequate room for tongue movement.

The experimental results point out that there is good reason for asking speakers to exercise more mandibular movement for the sake of intelligibility. There is also evidence that a speaker can be understood almost as well in noisy conditions when his lower jaw does not move as the speaker whose lower jaw is free to move, if he makes an attempt to speak intelligibly. This might well prove to be of practical value to those concerned with design and development of headgear for personnel who might one day be involved in a flight situation which demands great restriction of movable body parts.

The next logical step would be to extend this investigation to include S/N ratios in which the noise levels are greater than signal levels.

### SUMMARY

This study was designed and the experiment carried out so as to determine the intelligibility of recorded speech uttered by speakers who (1) spoke normally, and then (2) spoke as intelligibly as they could without allowing their mandibles to move. Test material consisted of 200 *PB* words. The lists were read by six adult speakers and randomly presented to three panels of twelve listeners each at + 6, + 3, and 0 db S/N ratios. The total number of correct responses to the six speakers for one listener at one S/N ratio constituted the criterion measure employed.

Data were analyzed by triple analysis of variance technique. The three factors analyzed were jaw position, listeners, and S/N ratios.

Within the confines of this experimental arrangement, it appears that the following conclusions are indicated:

1. When listening conditions are such that the speech signals are more intense than the noise, the normally uttered speech signals



proved to be more intelligible than those which were delivered when the speakers utilized no mandibular movement.

2. As signal and noise levels more nearly approximate each other, the magnitude of difference in number of errors between jaw positions appreciably diminishes.

3. The intelligibility trend for both jaw open and jaw closed signals is in the same direction as S/N ratios are decreased. There is less destructive effect on the latter when speakers are encouraged to overcome the mandibular restriction by speaking as intelligibly as possible.

## A CLASSIFIED TITLE AND AUTHOR INDEX TO THE SOUTHERN SPEECH JOURNAL, VOLUMES I-XXII (1935-1957)

DOUGLAS EHNINGER

THIS INDEX LISTS, under eleven broad subject headings, the 468 "original articles" published in THE SOUTHERN SPEECH JOURNAL between its inception and the final number of Volume XXII (Summer, 1957).

Articles bearing upon more than one of the areas represented by the subject headings are listed in the category for which they appear to have principal relevance, and are also cross-indexed by number under the other topics to which they apply. Thus, for example, "Training of the Voice and Diction of a Southerner for Moving Pictures," by Gail Patrick, appears as Article 9 in Voice-Diction, but is again referred to under both Theatre and Linguistics-Phonetics. Article numbers, together with a letter code, likewise furnish the basis for the condensed author index.

Although practical considerations of space and expense have dictated that this index be limited to the listing of "original articles," it should be observed that much interesting and significant material which has appeared in the pages of the JOURNAL thus remains unrepresented. This includes the hundreds of book and play reviews, the announcements of Tournament and Convention programs, special and regular News and Notes items, reports of Convention proceedings (XIV-XXI), Executive Council meetings (XIV-XXII), etc. These, as well as the numerous presidential messages and announcements, and statements of editors and other officers (see, for example, VI, 75-78; VII, 65-68; VIII, 1-3; IX, 1-2; XIV, 1-3) constitute a rich mine of historical and pedagogical materials which must, for the present at least, continue to be sought by turning the 3,700 pages of the first twenty-two volumes of the JOURNAL itself.

Throughout the listings, variations of style and spelling, except in cases of obvious error, have been retained.

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18. George Whitefield's Preaching in Massachusetts and Georgia: A Case Study in Persuasion. Eugene E. White. XV (May, 1950), 249-262.
19. Great Awakener, The: George Whitefield. Eugene E. White. XI (September, 1945), 6-15.
20. How Borah Handled Senatorial Heckling. Waldo W. Braden. XII (January, 1947), 58-61.
21. Huey Long: Oratorical "Wealth Sharing." Elton Abernathy. XXI (Winter, 1955), 87-102.
22. Indian Oratory. Mabel Morris. X (November, 1944), 29-35.
23. Invention in John Marshall's Legal Speaking: 1782-1800. Gale L. Richards. XIX (December, 1953), 108-115.
24. Lamar's Eulogy on Sumner: A Letter of Explanation. Dallas C. Dickey. XX (Summer, 1955), 316-322.
25. Magnanimous Mr. Clay, The. Robert Gray Gunderson. XVI (December, 1950), 133-140.
26. Manuscripts and Translations of Demosthenes. John W. Wills. XVIII (March, 1953), 167-175.
27. N. B. Hardeman, Southern Evangelist. Elbert Barnhart and Wayne C. Eubank. XIX (December, 1953), 98-107.
28. Negro from North to South, The. Robert B. Holtman. XV (May, 1950), 263-269.
29. Negro Speakers in Congress: 1869-1875. Bert Bradley. XVIII (May, 1953), 216-225.
30. Northern Whig and the Southern Cause, A. J. Jeffery Auer. XVI (September, 1950), 15-39.
31. Ohio Raid of General John B. Gordon, The. Huber W. Ellingsworth. XXI (Winter, 1955), 120-126.

32. Public Address in Missouri: 1904. Alice Donaldson. XVI (December, 1950), 117-132.
33. Rhetorical Death Rattle of the Confederacy, The. Ralph Richardson. XX (Winter, 1954), 109-116.
34. Robert Barnwell Rhett: Prophet of Resistance, 1828-1834. H. Hardy Perritt. XXI (Winter, 1955), 103-119.
35. Russell H. Conwell: American Orator. Mary Louise Gehring. XX (Winter, 1954), 117-124.
36. Some Aspects of Speaking in Town Meetings of Colonial New England. David Potter. XXII (Spring, 1957), 157-163.
37. South in the Democratic National Convention of 1860, The. Owen M. Peterson. XX (Spring, 1955), 212-223.
38. Southern Orators in California Before 1861. Charles W. Lomas. XV (September, 1949), 21-37.
39. Southern Unionist Speaks in the North on the Eve of the Civil War, A. James L. Golden. XX (Fall, 1954), 28-36.
40. Southerners in the California Constitutional Convention: 1849. Donald E. Hargis. XIX (March, 1954), 193-204.
41. Speaking of William Jennings Bryan in Florida, 1915-1925, The. Jack Mills. XIV (January, 1949), 137-169.
42. Thomas Huxley's American Lectures on Evolution. Wayne C. Minnick. XVII (May, 1952), 225-233.
43. When the Southern Senators Said Farewell. Glenn E. Reddick. XV (March, 1950), 169-197.
44. Woodrow Wilson as a Speaker. George C. Osborn. XXII (Winter, 1956), 61-72.

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45. Aristotle: Art and Faculty of Rhetoric. Lawrence J. Flynn, S. J. XXI (Summer, 1956), 244-254.
46. Aristotle on Cross-Examination. Louis Hall Swain. III (March, 1938), 24-25.
47. Aristotle Versus Plato on Public Speaking. Thomas H. Marsh. XVIII (March, 1953), 163-166.
48. Contemporary Rhetoric of Law, The. H. P. Contans and Dallas C. Dickey. XIX (May, 1954), 277-282.
49. Cybernetics and Rhetoric. H. Hardy Perritt. XX (Fall, 1954), 7-15.
50. Development of Forms of Discourse in American Rhetorical Theory. Virgil L. Baker. XVIII (May, 1953), 207-215.
51. Distinguishing Rhetoric from Poetic Discourse. Gordon E. Bigelow. XIX (December, 1953), 83-97.
52. Dominant Trends in English Rhetorical Thought, 1750-1800. Douglas Ehninger. XVIII (September, 1952), 3-12.
53. Evolution of *Public Speaking* by James A. Winans, The. Lionel Crocker. VIII (September, 1942), 4-8.
54. Extrinsic Sources of Blair's Popularity, The. James Golden and Douglas Ehninger. XXII (Fall, 1956), 16-32.
55. Freedom from Speech. Irving J. Lee. XIV (September, 1948), 27-32.
56. George Campbell and the Revolution in Inventional Theory. Douglas Ehninger. XV (May, 1950), 270-276.
57. Intrinsic Sources of Blair's Popularity, The. Douglas Ehninger and James Golden. XXI (Fall, 1955), 12-30.

58. Memory in Rhetoric. Donald E. Hargis. XVII (December, 1951), 114-124.
59. Practical Implications of the Aristotelian Concept of Ethos. Edward L. Pross. XVII (May, 1952), 257-264.
60. Propaganda Analysis and Public Speaking. Alma Johnson [Saret]. IV (January, 1939), 12-15.
61. Psychology and Public Speaking. Argus Tressider. III (November, 1937), 16-19.
62. Public Address. W. Norwood Brigance. XII (January, 1947), 41-46.
63. "Quote—Unquote." Giles Wilkeson Gray. X (March, 1945), 92-94.
64. Research in Public Address and the Teaching of Public Speaking. Karl R. Wallace. XIV (January, 1949), 170-175.
65. Rhetoric and Politics. Karl R. Wallace. XX (Spring, 1955), 195-203.
66. Rhetoric as a Liberal Art. Otis M. Walter. XX (Summer, 1955), 309-315.
67. *Rhetorica Ecclesiastica* of Agostino Valiero, The. Charles S. Mudd. XXI (Summer, 1956), 255-261.
68. Role of Speech in Diplomacy. Robert T. Oliver. XVI (March, 1951), 207-213.
69. Use of Narrative in Speaking, The. J. T. Marshman. IV (September, 1938), 1-6.

### *Experimental Studies*

70. Can Public Speaking Be Measured? Donald Hayworth. V (November, 1939), 6-10.
71. Experimental Design for Determining Induced Changes in the Attitudes of Others, An. Harvey Cromwell. XVI (March, 1951), 198-206.
72. Experimental Study of the Effects on the Listener of Anticlimax Order and Authority in an Argumentative Speech, An. Donald Sikkink. XXII (Winter, 1956), 73-78.
73. Shift in Attitude Toward the Negro After Rational and Emotional Arguments. A. Q. Sartain. IX (November, 1943), 34-36.  
*See also Pedagogy* 3, 19, 29, 52, 54; *Miscellaneous* 2, 3, 4, 6, 18.

### THEATRE

#### *Acting-Directing-Producing*

1. Actor's Elocution, The. Archibald McLeod. XII (March, 1947), 97-99.
2. Actor's Views on Acting, The. Milton J. Wiksell. IX (January, 1944), 65-69.
3. Aesthetics of Acting, The. Helen Stewart Harrison. XI (September, 1945), 20-23.
4. "Amateur" Versus "Professional" Standards in Acting. Sydney W. Head. XII (January, 1947), 47-50.
5. Beauty in Bricks without Straw. James Watt Raine. II (October, 1936), 17-21.
6. Casting Plays in Girls' Schools. Frances K. Gooch. VIII (January, 1943), 92-93.
7. Casting the High School Play. Ruth Lennie Smith. XIII (January, 1948), 84-87.
8. Course in Characterization, A. Raymond H. Barnard. IV (January, 1939), 3-7.

9. Cross Your T's and Dot Your I's. Jeane Allen Perkins. II (October, 1936), 14-16.
10. Hints for the High School Director. Wilhelmina P. Brown. XII (November, 1946), 28-31.
11. How Do You Put the Finish on a Production? Frank Fowler. III (March, 1938), 9-15.
12. Interconnecting Panel for Stage Lighting. Vern Reynolds. XIX (December, 1953), 140-143.
13. Play Directing with a Baton. Lester L. Hale. II (March, 1937), 15-20.
14. Plea for Linnebach Projection, A. Vern Reynolds. XVII (March, 1952), 209-211.
15. Polishing Off the High School Play. Katharine Anne Ommanney. III (March, 1938), 7-9.
16. Problems of the Director in Central Staging. Alban F. Varnado. XIII (September, 1947), 10-13.
17. Program for Amateur Rehearsals, A. James Watt Raine. IV (September, 1938), 10-13.
18. Rehearsal Problems. Alma Belle Womack. XIII (March, 1948), 128-129.
19. Rhythm in Bodily Language and Creative Dramatics. Carrie Rasmussen. VI (March, 1941), 84-85.
20. Slim-Budget Scenery. Samuel Selden. VII (September, 1941), 8-11.
21. Some Direction Problems of the Arena Style Theatre. Sydney W. Head. XIV (November, 1948), 95-98.
22. Stage Construction and Equipment. McDonald Held. XIV (March, 1949), 278-283.

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23. Analysis of the Protest Play, A. Monroe Lippman. XXI (Winter, 1955), 127-132.
24. Civil War from the New York Stage, The. Huber W. Ellingsworth. XIX (March, 1954), 232-236.
25. College Playwriting: A Student's Opinion. Joe Baldwin. XV (March, 1950), 212-215.
26. Confederate Theatre, The. Iline Fife. XX (Spring, 1955), 224-231.
27. Developing Appreciation for the Noh Drama. Floyd L. Sandle. XIX (September, 1953), 43-52.
28. Development of the Liturgical Drama, The. Andrew H. Erskine. XIV (November, 1948), 89-94.
29. Director—Duke, The: George II. Andrew H. Erskine. XVII (May, 1952), 272-277.
30. Directors of the Modern Theater: Stanislavsky. Rebekah Cohen. X (March, 1945), 73-77.
31. Dramatic Criticism. W. H. Trumbauer. VI (November, 1940), 29-33.
32. Early American Dramatic Criticism. Merrill G. Christophersen. XXI (Spring, 1956), 195-203.
33. Edwin Forrest: The Actor in Relation to His Times. Iline Fife. IX (March, 1944), 107-111.
34. First Modern Stage Director, The. (Some Undiscovered Sources about the Meininger). Albert E. Johnson. XIX (December, 1953), 144-150.
35. Formula for Dramatic Observation, A. Joseph Baldwin. XX (Spring, 1955), 272-275.

36. Inge, O'Neill, and the Human Condition. Lester M. Wolfson. XXII (Summer, 1957), 221-232.
37. Major Civil War Plays, 1882-1899. Herbert Bergman. XIX (March, 1954), 224-231.
38. Masculine Repertoire of Charlotte Cushman, The. Dorothy E. Coats. XI (January, 1946), 67-75.
39. Mediaeval Influences on Modern Stage Design. Albert E. Johnson. XVIII (March, 1953), 180-185.
40. More Matter, with Less Art. Lawrence Voss. XIII (March, 1948), 125-127.
41. Multiple Stage as Used for Continental Religious Plays in the Middle Ages, The. Andrew H. Erskine. XV (December, 1949), 117-127.
42. Samuel Shaw's *Words Made Visible (1678-1679)*. R. H. Bowers. XXII (Spring, 1957), 135-143.
43. Stephen Price: The American Theatre's First Commercial Manager. Monroe Lippman. V (March, 1940), 13-17.
44. Theatre in War, The. Monroe Lippman. VIII (March, 1943), 114-115.
45. Theatrical Entertainment in Pensacola, Florida: 1882-1892. Russell E. Bagley. XVI (September, 1950), 62-84.
46. What Price Negro Drama? Lillian W. Voorhees. XIV (January, 1949), 176-184.
47. Writing the Historical Pageant. Alberta H. Ahler. XXI (Spring, 1956), 204-211.

#### *Educational-Community*

48. Alpha Psi Omega. Paul F. Opp. VI (March, 1941), 91-94.
49. American National Theatre and Academy and the Non-Professional Theatre, The. Howard Bailey. XII (March, 1947), 94-96.
50. College-Community Dramatics and the G. I. Student. Garrett L. Starmer. XII (November, 1946), 21-24.
51. Creative Versus Formal Dramatics. Winifred Ward. II (March, 1937), 4-6.
52. Educational Theatre: A Definition. F. Loren Winship. XIX (May, 1954), 317-323.
53. Educational Theatre and the World-Minded Citizen. Virgil L. Baker. XXI (Fall, 1955), 39-46.
54. Educational Theatre in a Democracy, The. Evelyn H. Seedorf. XII (March, 1947), 91-93.
55. Educational Theatre in the South, The: 1953-1954. Edwin R. Schoell. XX (Winter, 1954), 148-153.
56. High School's Big Brother, The. Lee Owen Snook. IV (September, 1938), 17-19.
57. How to Judge a Play. C. Lowell Lees. VIII (September, 1942), 18-20.
58. Importance of Teacher Training in Developing Future Legitimate Theatre Audiences, The. George Savage. VII (March, 1942), 107-110.
59. Markets for Theatre Talents in the South: A Few Suggestions. Marian Gallaway. XV (September, 1949), 45-48.
60. National Collegiate Players. A. B. Joder. VII (March, 1942), 126-127.
61. National Theatre Conference Royalty Project. Barclay S. Leathem. V (March, 1940), 18-22.
62. National Thespian Dramatic Honor Society for High Schools, The. Earnest Bavelly. VI (March, 1941), 88-90.
63. New Play Program, A. W. Fredric Plette. XII (January, 1947), 68-71.



64. People's Theatre, A. John A. Walker. XIII (March, 1948), 115-119.
65. Planning a School Pageant. Evelyn Steadman. I (March, 1936), 28-29.
66. Plays for the Democratic Way of Life. Garrett H. Leverton. VII (November, 1941), 33-36.
67. Selecting Plays for a Children's Theatre. Winnie Mae Crawford. V (March, 1940), 5-12.
68. Significance of the Drama Festival, The. Frank Fowler. VIII (September, 1942), 21-23.
69. Southern Materials for Graduate Research in Theatre. Marian Galloway. XVII (December, 1951), 125-129.
70. Stimulating Interest in Dramatics. Earl W. Blank. VIII (March, 1943), 116-119, 122.
71. Training the Teacher of Dramatics. Milita H. Skillen. VIII (November, 1942), 48-50.
72. What About High School Dramatics? Vera A. Paul. VIII (November, 1942), 45-47.
73. What Is Our Purpose in High School Dramatics? Josephine Allensworth. VII (January, 1942), 74-77.
74. Why a Children's Theatre? Winifred Ward. VI (March, 1941), 79-83.  
*See also* Voice-Diction 9; Linguistics 14; Interpretation 22; Pedagogy 35, 102; Radio-Television 12; Miscellaneous 2, 3, 4, 18.

# LINGUISTICS-PHONETICS

1. Application of the *Linguistic Atlas* Method to Dialect Study in the South-Central Area. Raven I. McDavid, Jr. XV (September, 1949), 1-9.
2. Common Errors in Our Daily Speech. C. M. Wise. II (October, 1936), 1-8.
3. Effect of Phonetic Environment upon the Articulation of the [r] Sounds. McKenzie W. Buck. XX (Spring, 1955), 249-261.
4. Graduate Study and Research in Linguistic Geography: Some Louisiana Isoglosses. Donald George. XVIII (December, 1952), 87-95.
5. Inconsistencies in Our Pronunciation. John M. McBryde. II (March, 1937), 6-10.
6. Letter from Daniel Jones, A. Daniel Jones. XVIII (December, 1952), 81-86.
7. Linguistic and Sociological Consideration of Some Populations of Texas. Eva G. Currie. XV (May, 1950), 286-296.
8. Louisiana "R", The. Margaret Floyd Perritt. IX (March, 1944), 102-106.
9. Louisiana Speech under Many Flags. C. M. Wise. IV (March, 1939), 8-13.
10. Nasality in Southern Speech. T. Earle Johnson. XVII (September, 1951), 30-39.
11. Phonetics in the College. Frances K. Gooch. X (November, 1944), 38-42.
12. Projection of Socio-Linguistics, A: The Relationship of Speech to Social Status. Haver C. Currie. XVIII (September, 1952), 28-37.
13. Pronunciation of Six Freshmen from a Southern University, About the. James W. Abel. XVI (May, 1951), 259-267.
14. Quest for a Standard: A Study of Stage Diction. Jayne Crane. XV (May, 1950), 280-285.
15. Southern American Diphthong [ai], The. C. M. Wise, W. Scott Nobles, Herbert Metz. XIX (May, 1954), 304-312.
16. Southern Speech. John Temple Graves, II. IV (November, 1938), 5-6.
17. Southern Speech—Which Way? William Cabell Greet. I (March, 1936), 1-4.

18. Speech and World War II. Howard W. Townsend. XII (September, 1946), 11-13.
  19. War Changes Speech. Martha Crozier. XII (March, 1947), 89-90.
  20. West Texas Pronunciation—an Investigation. Francine Merritt. IX (January, 1944), 59-62.
- See also Voice-Diction 9; Pedagogy 9; Miscellaneous 2, 3, 4, 18.

#### INTERPRETATION

1. Aids in Teaching Interpretation in High School. Lillian B. Baker. VI (September, 1940), 6-9.
2. Backgrounds for Interpretation. Gertrude E. Johnson. III (November, 1937), 11-15.
3. Biographical Sketch of James Edward Murdock, A. Roberta Fluit White. IX (March, 1944), 95-101.
4. Choral Reading: Its Application to the Teaching of Speech. Mary Eleanor Lutz. I (October, 1935), 26-28.
5. Choral Speaking as a Phase of Oral Interpretation. Vera A. Paul. VIII (November, 1947), 62-64.
6. Choric Speaking. Harvey Scott Hincks. III (March, 1938), 16-18.
7. Critique on "The Curry Method," A. Christine Drake. IX (March, 1944), 112-117.
8. Emotion in Poetry: The Oral Interpreter's Special Responsibility. Don Geiger. XXI (Fall, 1955), 31-38.
9. English Teachers Need the Speech Choir. Bess Cooper Hopkins. XIX (March, 1954), 214-223.
10. Enriching Oral Reading through Better Speech. Eloise K. Landry. XII (November, 1946), 25-27.
11. Freedom through Interpretative Reading and Educational Theatre. Sara Lowrey. XIV (November, 1948), 74-81.
12. Fundamental Needs for Interpretative Attainment. Ernest R. Hardin. XVI (December, 1950), 141-144.
13. Graduate Study in Oral Interpretation. Charles Price Green. XV (December, 1949), 128-137.
14. "I Hate Poetry." Agnes Curren Hamm. XI (January, 1946), 76-77.
15. Impersonation as a Style of Interpretation. Sara Lowrey. XIII (November, 1947), 65-69.
16. Interpreter's "Artistic" Emphasis, The: Techniques and Meaning in *Moby Dick*. Don Geiger. XX (Fall, 1954), 16-27.
17. Interpreting Emotion in Poetry. W. M. Parrish. XIX (March, 1954), 205-213.
18. John Neihardt and His Oral Interpretation of Poetry. Barbara Higdon. XVIII (December, 1952), 96-101.
19. Lanier's Theories as to the Relation of Music and Verse. C. M. Wise. XI (March, 1946), 97-100.
20. Needed: New Signals for Effective Oral Reading. Harold Weiss. XIV (November, 1948), 119-123.
21. Oral Interpretation, a Test of Literary Appreciation. Gladys E. Lynch. VII (March, 1942), 112-115.
22. Oral Interpretation in the Outdoor Theater. Kermit Hunter. XIX (December, 1953), 133-139.
23. Oral Interpretation of Literature, The. Nadine Shepherdson. I (March, 1936), 18-21.

24. Preparing the Student for an Oral Reading. Dorothy S. Hadley. XIX (December, 1953), 128-132.
  25. Principles of James Rush as Applied to Interpretation. Lester L. Hale. VII (November, 1941), 43-45.
  26. Reading to the Eye. Roberta Winters. VIII (September, 1942), 14-17.
  27. Shall We Have Expression? Evelyn Seedorf. XI (November, 1945), 42-43.
  28. Teaching Interpretative Reading as an Art. Sara Lowrey. IX (January, 1944), 70-74.
- See also* Voice-Diction 5; Pedagogy 9, 36, 62, 106.

# DISCUSSION-DEBATE

1. Are We Pharisees or Publicans? Orville C. Miller. I (March, 1936), 5-10.
2. Argument's Fourth Dimension. Edward Palzer. VII (November, 1941), 46-49.
3. Beneath the Case. Charles Thomas Brown. IX (September, 1943), 17-18.
4. Brief History of Debating in Louisiana. Fred Tewell and Waldo W. Braden. XVIII (May, 1953), 226-232.
5. Canned Debate Material. Elton Abernathy. VIII (September, 1942), 26-27.
6. College Coach Looks at the High School Debater, The. Leroy Lewis. VII (January, 1942), 69-73.
7. College Debater, The: 1955. A. Craig Baird. XX (Spring, 1955), 204-211.
8. Concept of Leadership for Discussion Groups, A. J. Jeffery Auer and Henry Lee Ewbank. XIX (May, 1954), 283-293.
9. Conserving the Fundamental Values in Debating. A. A. Hopkins. X (November, 1944), 25-28.
10. Debate—a Tool of Practical Educators. Elbert R. Moses, Jr. VI (November, 1940), 23-25.
11. Debate as a Social Methodology. Burton H. Byers. XVIII (May, 1953), 233-236.
12. Debate Must Go On, The. A. C. La Follette. VIII (March, 1943), 109-113.
13. Debate Training and Citizenship. Dallas C. Dickey. VIII (January, 1943), 77-79.
14. Debating in 1940. Donald Hayworth. V (January, 1940), 1-4.
15. Delta Sigma Rho. Howard S. Woodward. V (January, 1940), 15-16.
16. Discussion: A Technique of Applying Scientific Method to Social Problems. Alma Johnson [Sarett]. VI (November, 1940), 26-28.
17. Discussion Breakdown. Charley A. Leistner. XVII (May, 1952), 278-285.
18. Discussion—Debate Duality, The. Alan Nichols. VII (March, 1942), 100-102.
19. Discussion in the Florida Cabinet. Dal Albritton and Gregg Phifer. XVII (December, 1951), 99-105.
20. Experiment Comparing Discussion with Debate, An. William R. Carmack, Jr. and Gregg Phifer. XXI (Spring, 1956), 189-194.
21. Experiment in Discussion and Debate, An. Dallas C. Dickey. X (November, 1944), 36-37.
22. Forensic Activities: Strengths and Weaknesses. Clarence W. Edney. XIX (September, 1953), 2-13.

23. General Semantics for the Debater. Glenn R. Capp. XIX (May, 1954), 294-303.
24. Improving the Forensics Program: The Students Speak. Helen G. Thornton. XXI (Winter, 1955), 133-137.
25. Intercollegiate Discussion in the South, 1951-1952. Gregg Phifer and Huber Ellingsworth. XVIII (December, 1952), 122-124.
26. Kinds of Leaderships and Followerships. Carl L. Wilson. XX (Spring, 1955), 232-240.
27. Let's Improve Debate. Glenn R. Capp. VI (September, 1940), 1-5.
28. Mississippi Youth Congress, The. Paul D. Brandes. XVI (September, 1950), 40-49.
29. National Forensic League, The. Bruno E. Jacob. V (January, 1940), 12-14.
30. Philosophy of Discussion, A: 1954. Robert L. Scott. XIX (March, 1954), 241-249.
31. Philosophy of Judging Debate, A. James N. Holm. V (January, 1940), 5-11.
32. Pi Kappa Delta. Forrest H. Rose. V (January, 1940), 17-19.
33. Practice Tournaments Stimulate Interest in Debate. Richard C. Brand. IV (January, 1939), 16-19.
34. Reflections of a High School Debate Coach. Lottye K. McCall. II (October, 1936), 26-28.
35. Rehabilitating Women's Debate. Emogene Emery. XVII (March, 1952), 186-191.
36. Reinvigorating Moribund Literary Societies. George Stuyvesant Jackson. IV (January, 1939), 8-11.
37. Role of Intercollegiate Debate Tournaments in the Post War Period, The. H. P. Constans. XV (September, 1949), 38-44.
38. Second Affirmative Speech, The. Elton Abernathy. XIX (September, 1953), 53-56.
39. Special Types of Debate as an Aid in the Analysis of a Debate Proposition. Edd Miller. XI (September, 1945), 16-19.
40. Suggestions for Improving Debate Judging. Dorothy Garrett Melzer. XVIII (September, 1952), 43-51.
41. Tau Kappa Alpha. William T. Hade. V (January, 1940), 20.
42. Things I Dislike in Debate. Elton Abernathy. XV (March, 1950), 216-218.
43. Town Meeting Debate Tournament, A. Frank L. Roberts. XX (Summer, 1955), 353-358.
44. Training College Debaters. Glenn R. Capp. I (March, 1936), 11-15.
45. Training Conference Leaders for Industry and Government. Harold P. Zelko. XIV (March, 1949), 246-257.
46. Two Paradoxes of Debating and a Doubtful Solution. John B. Emperor. III (November, 1937), 9-11.
47. Values of Tournament Debating, The. Lionel Crocker. III (March, 1938), 5-6.
48. View of the Forensics Situation, A. Wayne C. Eubank. XIV (November, 1948), 108-114.
49. What Happens to Speech Values in Tournament Debating? Zon Robinson. VII (March, 1942), 122-125.
50. What's Wrong with Debate? Harvey Cromwell. XVIII (March, 1953), 176-179.

51. Why the Debate Student Should Be Able to Recognize Propaganda. Elsa Alice Schilling. VII (September, 1941), 15-17.  
*See also* Rhetoric-Public Address 12, 36, 72; Pedagogy 2, 21, 104, 111.

CORRECTION-AUDIOLOGY

1. Classroom Teacher Testing for Speech Defects, The. Bryng Bryngelson. XVI (March, 1951), 214-217.
2. Cleft Palate and Nasality. Mamie Josephine Jones. VII (January, 1942), 78-80.
3. Comparison of Aesthetic Judgments Made by Sixteen Viewer-Auditors and Sixteen Auditors, A. Herbert J. Oyer. XXII (Spring, 1957), 164-169.
4. Conservation of Speech Class. Ruth C. Proctor. IX (January, 1944), 63-64.
5. Defective Speech: A Source of Breakdown in Communication. H. Harlan Bloomer. XXI (Fall, 1955), 1-11.
6. Disorders of Speech. Smiley Blanton, M. D. I (October, 1935), 29-33.
7. Dynamics of Behavior as a Frame of Reference in Speech Therapy. Jane Beasley. XVIII (September, 1952), 13-19.
8. Experiment in Group Versus Individual Speech Correction, An. Evelyn H. Seedorf. VIII (March, 1943), 123-126.
9. Experimental Study of the Evaluation of Hearing Aids, An. Thomas B. Anderson and John W. Black. XVI (May, 1951), 278-280.
10. Fenestration Operation for Deafness, The. J. Brown Farrior, M. D. XIII (November, 1947), 41-49.
11. First Steps in Corrective Work for the Community. Ruth C. Proctor. V (September, 1939), 13-18.
12. Follow-up of Four Aphasic Children. Louise D. Davison. XVI (September, 1950), 50-61.
13. Future for Speech Correction in Florida, The. Lester L. Hale. IX (September, 1943), 12-14.
14. Hearing of Children, The: Facts and Fallacies. Jack L. Bangs and Tina E. Bangs. XIX (May, 1954), 313-316.
15. Hearing Program for Wisconsin, A. John K. Duffy. XIV (March, 1949), 284-288.
16. Hill-Young Methods of Corrective Work, The. Marguerite Wills. V (September, 1939), 19-20.
17. Incidence of Stuttering among White and Colored School Children, The. Chester Carson and Claude E. Kantner. X (January, 1945), 57-59.
18. Indiana State Hearing Program, The. Gordon E. Peterson. IX (January, 1944), 49-53.
19. Integration of Professional Services in Treating Organic Disorders of Speech, The. Gilbert C. Tolhurst. XVII (December, 1951), 106-113.
20. Interesting Case in Speech Correction, An. Max R. Reed and Norma D. Reed. VIII (January, 1943), 88-91.
21. Introducing a Speech Improvement and Speech Correction Program into Public Schools. Robert Milisen. V (September, 1939), 7-12.
22. Need for Speech Correction—Where Are We Now? Bryng Bryngelson. XV (May, 1950), 277-279.
23. Physical Sciences and Speech Correction, The. Freeman McConnell. XIX (March, 1954), 237-240.

24. Physics of Sound in Speech and Hearing, The. Giles Wilkeson Gray. XV (March, 1950), 198-206.
  25. Planned Speech for the Child in a Democracy. Pauline Kopp and Marguerite Schmelter. XI (November, 1945), 27-31.
  26. Preliminary Report—Corrective Survey Committee. Ruth C. Proctor. VI (November, 1940), 34-38.
  27. Preliminary Study of Underlying Causes of Poor Reading, A. Gail Jordan Tousey. XI (March, 1946), 90-94.
  28. Projective Tests in Planning Therapy for Stutterers. Jesse J. Villarreal and Thomas B. Blackwell. XVI (May, 1951), 251-258.
  29. Providing for Organic Speech Disorders in the Arlington Schools. Zelda Horner Kosh. XIX (September, 1953), 38-42.
  30. Rehabilitation of Adult Aphasics. Mildred A. McGinnis. X (September, 1944), 5-10.
  31. Results of a Speech Survey in the Dallas, Texas Public Schools. Nannie Sue Wallace. XVII (May, 1952), 249-256.
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## NEWS AND NOTES

Through one means or another I have received the following information up to the mid-year recess. I expect that it is representative of our activity throughout the South, but I am sure it is not specific enough for many of you. I shall keep soliciting information, but if I miss you, won't you send me some notes?

### NEW APPOINTMENTS:

The University of Texas reports three new staff members this year: Dr. Bruce Roach, assistant professor, formerly director of speech activities for the Texas Interscholastic League; Mrs. Edith Roberts, teaching assistant, formerly substitute teacher at Baylor University; and Mr. Mac R. Mosely, part-time speech clinician, formerly on the staff of the Gladewater Public Schools.

Mrs. Janet Davis Grey has joined the Speech Department staff at Messick High School, Memphis.

New appointments at the University of Florida include: Donald A. Harrington, Associate Professor of Speech Pathology, A.B., Wabash College; Ph.D., Louisiana State University; John W. Kirk, Instructor in Theatre, B.A., College of Wooster, M.A., Ohio State University; Gerald P. Mohrmann, Instructor in Public Address, B.A., Washington State College, M.A., University of Washington.

John Van Meter has returned from leave to teach theatre and fundamentals at the University of Florida.

Mrs. Jayne Whitaker has joined the staff at Abilene Christian College.

The University of Georgia reports the following staff assignments: Arthur J. Fear in the business and professional speech program and in forensics; Dan F. Baker in theatre and the development of television with the Georgia Center for Continuing Education; and David B. Strother, returning from a two-year Sarah H. Moss Fellowship at Illinois, to resume debate coaching.

J. Robert Olian has rejoined the staff at the University of Houston after a two-year tour of duty with the U. S. Armed Forces.

### PERSONAL NOTES

Dr. Russell Woolley, assistant professor at the University of Texas, received his doctorate from Northwestern University last summer.

Miss Freda Kenner, of Messick High School, Memphis, attended the Children's Theatre Conference at Tufts University.

Dr. Walter H. Trumbauer, Professor of Dramatic Literature, and Director of the College Theatre, retired at the end of the 1956-57 academic year after thirty-one years of service at Alabama College. Dr. Trumbauer founded the College Theatre in 1929 and directed its program for twenty-eight years. He also founded the state high school Drama Festival, which has been named in his honor.

Dr. Gaylan Collier, who received his Ph.D. from the University of Denver in 1957, has been promoted to associate professor at Abilene Christian College.

Dr. Genevieve Arnold of the University of Houston has been elected President of the Texas Speech and Hearing Association.

Dr. Rex P. Kyker has been named Chairman of the Speech Department at Abilene Christian College, replacing Dr. Fred Barton, who has been named Dean of the Graduate College.

Dr. James E. Popovich of the University of Georgia worked in the Tufts College creative dramatics program during the summer of 1957, where he taught speech for the elementary classroom teacher.

Dr. Irving L. Stover is celebrating his fiftieth year as a member of the Stetson University faculty and chairman of the speech department. The University's seventy-fifth anniversary Founder's Day activities included special ceremonies in Dr. Stover's honor.

Bruce Griffiths and Charles Ritter served as managing directors for the 24-man company of the Florida Summer Theatre, a stock company.

Jan Sanders of Auburn has a weekly half-hour TV show on the Alabama Educational Television Network, called "This Is Auburn."

Dr. W. S. Smith of Auburn is presenting an in-school TV course for High Schools on the Educational TV network.

#### THEATRE ACTIVITY:

Abilene Christian College: *Death Takes A Holiday*

The University of Georgia celebrates its 100th production with a Festival Season, including Williams' *A Streetcar Named Desire*, Shaw's *Candida*, Maugham's *The Circle*, *The Winners* which was the winning play in the annual Thalian-Blackfriars Competition. A featured production will be Shakespeare's *Othello*. Directors and producers include Dr. Leighton Ballew, Dr. James E. Popovich, and Paul A. Camp.

The University of Georgia is taking Shaw's *Don Juan In Hell* on tour this year. Dr. Ballew directs and plays the Devil.

Maryville College: *Juno and the Paycock*, Nov. 1, 2; *The Searching Spirit* Feb. 14; *Loyalties*, March 7, 8; Three one-acts, April 18; *Twelfth Night*, May 19, 20.

Stetson: This is the fiftieth season of continuous operation for the Stover Theatre at Stetson. Major productions include *The Caine Mutiny Court Martial*, *The Playboy of the Western World*, *Trojan Women*, *The Taming of the Shrew*, and *Teahouse of the August Moon*. An original script by a DeLand business man, *Tiger by the Tail*, has been produced.

White Station High School, Memphis: *A Roomful of Roses*. Director, Gene Crain.

Memphis State University: *Rumpelstiltskin*, Children's Theatre. Director, Lea Gibbs Park.

Messick High School, Memphis: *Stage Door*, and *The Snow Queen and the Goblin*. Director, Freda Kenner. The latter is the annual production sponsored by the Memphis chapters of ACE.

University of Florida: *Street Scene*, *Venus Observed*, *Caucasian Chalk Circle*, and *Misalliance*.

University of Houston: *Is Life Worth Living*, *Amahl and the Night Visitors*. The latter was produced in cooperation with the Music Department, as the annual Christmas program. Also at Christmas a series of scenes from medieval folk plays were presented.

University of Mississippi: *The Tender Trap*; *The Crucible*; *Ghosts*; *The School for Husbands*; Three Originals.

#### FORENSICS

By December 1, more than fifty schools had signified their intention of coming to the Southern Association Tournament and Convention in Houston in April.

Stetson plans to enter the Alabama Discussion, University of Florida Novice, Millsaps tournament, FSU tournament and the SSA tournament.

University of Houston entered the Louisiana Tech tournament, the SMU tournament, the Texas Women, Texas A & M, the Edmund, Oklahoma, tournament before Christmas.

Texas Christian University is sponsoring a high school tournament on March 7 and 8. They plan to participate in Texas, Kansas and Oklahoma during the first semester.

Dave Matheny is director of debate at TCU.

On November 2 Abilene Christian College conducted a High School Conference, in conjunction with the Texas Interscholastic League. At the same time the University of Houston did the same thing. About 400 high school students participated in drama, debate, oratory, extemp, and other activities.

The Georgia High School Association's Literary Meet will be held at the University of Georgia on January 24-25. This is the ninth annual meeting. They usually have about 30 one-act plays and 60 debates. The Department of Speech and Drama will present demonstrations of stage lighting and direction.

The University of Houston held its eighth annual High School Congress on November 12, 13. Two hundred students from ten high schools attended. Milby High School of Houston won sweepstakes award.



# Book Reviews

M. BLAIR HART

**DYNAMICS OF GROUP ACTION.** By D. M. Hall. Danville, Illinois: The Interstate Printers and Publishers, Inc., 1957; pp. 240; \$3.95.

Out of his experience as 4-H Club agent, vocational agriculture teacher, college instructor, and director of field studies for the Extension Service in Illinois, D. M. Hall has written *Dynamics of Group Action*. The "Preface" suggests that the book was planned as a handbook for adult service organizations such as "the P.T.A., League of Women Voters, Chamber of Commerce, Business and Professional Women's Clubs, Anti-Defamation League, Community Council, Medical Association, Farm Bureau, a Cooperative Society, or a Labor Union." In accordance with this purpose, the book does not include the usual textbook appurtenances such as exercises, review questions, or bibliographies. The four sections of the volume bear the titles "Group Action," "What Holds Us Together?" "How Groups Tackle Their Problems," and "Group Maturity." The Appendices contain such materials as "A Check Sheet of Group Functions for Officers," "Membership Committee Check List," "Sociometric Questionnaires," "Member Check List of Own Mode of Orientation," "Most Frequent Errors of Boards of Directors," "Permissive Atmosphere—Ten Commandments," "How to Weld a Crowd into a Team," and "Inter-Group Relations Check Sheet."

The chief weakness of the book seems to be that the author has tried to make his material too compact, has attempted to force too much information into too few pages, and in so doing has generalized excessively with a resultant superficiality. This opinion is not the reviewer's alone. Because of the purpose of the book, I showed it to the local county agent and to an officer of the A.A.U.W. Both felt that the book was not written in a serviceable manner for their respective groups.

One example of superficial treatment occurs in the discussion of reasoning. The author briefly considers the hypothetical, disjunctive, and categorical syllogisms, although he does not apply the technical names. The paragraph on the hypothetical syllogism reads:

We err when we state a relationship that does not exist. This error is frequently found in "if-then" arguments. The argument, "If you wish to enter nurses' training, then you must graduate from high school," may be completed in four ways, only two of which are correct. For example, this conclusion is faulty: "I do not want to enter nurses' training; therefore I need not finish high school."

Could the lay reader discover the "four ways" of completing the syllogism or the two "correct" conclusions?

The initial appearance of the book is excellent. The binding is attractive, the type is clear, and line drawings or charts add interest to a large percentage of the pages. However, there are a number of typographical errors which should certainly have been corrected. To call our famous French visitor of

a century ago "Tacqueville" [*sic*] is probably a minor error. But to put the wrong labels on the coordinates of an important diagram indicates hasty or careless proof-reading to say the least. The diagram in question, appearing on page 49, seeks to clarify the relationships of democracy, anarchy, caste, and groupism through the use of two intersecting axes. One axis is labelled "Irresponsibility—Responsibility" and the other "Independence—Dependence." Because the "Irresponsibility—Responsibility" axis is reversed, democracy acquires the characteristic of irresponsibility, while anarchy becomes responsible!

In its present form, *Dynamics of Group Action* would seem to be of slight value to the speech teacher.

MARY LOUISE GEHRING

Stetson University

APPLIED PHONETICS. By Claude Merton Wise. Englewood Cliffs, N. J.: Prentice-Hall, Inc., 1957; pp. vii + 546; \$10.00.

*Applied Phonetics* is destined to become a part of the permanent professional library of the majority of us in the field of speech. The text, as the name implies, is evidently intended to be used largely as a source book and contains just enough discussion of the principles of phonetics to make the material more useful to the student.

Four major purposes of the book are given: (1) to introduce the student rapidly to the use of the International Phonetic Alphabet as a tool which can be applied to the study of English and certain foreign languages; (2) to explain the more important characteristics of the major speech regions of the United States; (3) to explain the more important characteristics of certain English as spoken by foreigners.

The book is divided into four major parts corresponding to the purposes stated above. Part I is an introduction to the IPA and treats what may be called the main principles of phonetics especially as applied to English. Part II presents a detailed study of the speech regions of America with primary emphasis upon General American and Southern American speech, but including chapters on Eastern American and British Southern or "Stage" speech. Part III treats the important characteristics and pronunciation features of certain English dialects and variations from standard dialects, such as Cockney, Sub-standard Southern Negro Speech, and Mountain Speech. Part IV contains comparative phonetic analyses and transcriptions of speech of ten foreign languages with emphasis upon the way English is spoken by persons of these language backgrounds.

The major contribution of the book lies in the latter two parts; that is, in the treatment of the English dialects and foreign languages. Excellent discussions concerning the types of deviation in speaking English and the reasons for these deviations are given. This portion of the book has already proved extremely valuable in speech correction work at our University.

Throughout the text, Dr. Wise has supplied ample references to scholarly sources. He has presented different viewpoints to many controversial questions, yet without confusing the reader.

The only weak part of the book is in Part I. This weakness, however, is due more to organization than to content and is apparently the result of an attempt to clarify terms and concepts as they arise. For example, in Chapter Two, under the general heading of "Observations on 'Silent' Letters in English," the following subjects are discussed: the definition of phonetics, the history

and development of the International Phonetic Alphabet, the identity of many IPA symbols with orthographic symbols, and suggestions as to how to transcribe in IPA symbols.

One or two other minor problems were observed. The illustrations, particularly those of anatomical drawings, are poor due to their size and an inferior process of printing. The charts and figures were often presented too early and without adequate explanation. For example, the representation of speech by spectrographs and visible speech pictures is presented without a suitable explanation of how these dark and light lines are obtained by filtering out certain frequency bands.

Despite these few limitations, *Applied Phonetics* is still an important contribution to our field. I would highly recommend the book to other speech correctionists chiefly because of the analyses of the less common dialects of English and the studies of other languages in relation to our own. I would imagine that stage, radio, and television performers could utilize the sections on regional dialects as well as the information given showing how foreigners would speak English. To phoneticians, I would think that the treatment of Southern American speech, and particularly the discussion of Southern Negro speech, would be quite useful.

HAROLD L. LUPER

*University of Georgia*

THE COMMUNITY THEATRE AND HOW IT WORKS. By John Wray Young. New York: Harper & Brothers, 1957; pp. x + 166. \$3.00.

John Wray Young has aspired to write a book on the organization and operation of community theatres for groups already in existence, groups wishing to start a theatre, students desiring to enter the theatre profession, and audience members generally. All in all he accomplishes his purpose with grace, competence, and high interest.

This book is long overdue and it is gratifying that a man of such distinguished experience in community theatre has accepted the challenge. Mr. Young's keen observation and practical suggestions are the result of twenty-six years of successful community theatre directing, most of them in Shreveport, Louisiana. He is a man who is comfortable with goals and values, both long term and short. This fact makes his book no less than inspirational at points.

He rightly sees, for instance, that beauty is essential to the average man; that theatre offers man an unique artistic experience which no other art form can quite provide; and that, contrary to a popular misconception that living theatre may be permanently "upstaged" by "the vacuum-tube" theatre of television, cinema, and radio, living theatre will gravitate to "top billing." If living theatre fulfils its responsibility, then as man invents more and more complicated inanimate things, so his need to understand and affirm his own humanness will become more undeniable and then the uniqueness of living theatre—that is, the mutual sharing of ideas and emotions by audience and living players—will become more important and more sought for. Young rightly maintains that living theatre can be a blessed antidote to the mechanization, routinization, dehumanization, and perhaps even brutalization of man if it offers him inspiring and enlightening leisure time experiences. He correctly sees the theatre, and especially community theatre, as an enriching experience wherein the most important thing is to provide an authentic theatre thrill by doing the play well, wherein the human personality and artistic talent

count most, and wherein petty differences and desires count least. He rightly sees that the director in community theatre, indeed, in all theatre, must have full responsibility and authority in production, that a play's ideas must make contact with the audience's ideas, that affiliation with the many fine minds and artistic talents in the national and regional theatre organizations will enrich a community theatre.

Mr. Young is also a practical man of the theater and his book brims with splendid practical suggestions for the organization and operation of community theatres. He urges the organizing group to approach the project with the same common sense and careful logic with which the lawyer approaches his brief, that is, to define objectives, to assess the artistic potential of the community, to begin modestly but with big dreams, to program moderately, to develop a flexible structure, to solicit help from the community with an eye toward proper and workable representation of the community. He offers some fine examples of adapting existing structures for community theatre presentations. He gives hints on membership drives, sample constitutions, box office management, securing teamwork, common faults in physical plant and equipment, getting donations to improve conditions, effective relationships with schools, commendable plans for intercooperation between college and community theatres, and, finally, theatre architecture.

There are some positions in the book that will provoke argument. First, Mr. Young argues, rightly, of course, that a team spirit must be created in play production. It is difficult to accept his point, then, that such matters as interpretation, blending, timing, and reading are not the responsibility of the actors but are the sole province of the director. This reviewer's experience makes him argue for as much interaction, disagreement, and final resolution between actor and director as is practical within the exigencies of production. Too heavy a hand in direction often results in too shallow acting. Second, this reviewer considers Mr. Young's suggestions of working with sides rather than full scripts, of allowing no reading of the play before tryouts, of allowing no scripts to leave the theatre until after final casting as very wrong indeed. One of the most difficult jobs of the director is getting the actor to comprehend the play as a whole as well as to realize the precise manner in which the individual role helps accomplish the central purpose. Study of the whole play outside of the theatre should help achieve this end. Third, Mr. Young urges the community director to have a full normal home life. In this reader's opinion a normal home life for a theatre director is very hard to come by, and Mr. Young may be doing the nascent director a disservice by not pointing out the very difficult problem of balancing his private with his professional life. If one directs six shows a season, with four weeks' rehearsal and a week of being available for emergencies and further service during the run, fully thirty of thirty-six weeks will be spent at night away from family and home. The theatre, next to medicine, perhaps, is the world's hardest taskmaster.

Finally, there are ideas in the book which could have been expanded with benefit. In realizing that the theatre director must be a dedicated man, Mr. Young implies some communicable loftiness of spirit. How may this be learned? how taught? Mr. Young also urges that modern plays of quality be produced. There is missing a discussion of the criteria by which quality is judged; and the author was perhaps too modest to list and discuss the good plays which have contributed to his own success. This is an unfortunate omission; for few will surely deny that good theatre, that is, theatre that pro-

vides basic audience gratification/another term lacking definition must have significant ideas clothed in high emotion. High schools and community theatres and colleges too often produce plays that are unimportant, tepid, of low vitality, plays which should never be produced because they fail to affirm those things which integrate life, by failing to "hit people where they live."

A look at the morning paper, a newscast on the radio, a telephone conversation, a chat with a stranger will remind us that high drama is all about us but not often enough in our theatres. This world needs great drama. It is the hope of this reviewer that Mr. Young will continue to write about it.

HAROLD L. HAYES

University of Minnesota, Duluth Branch

GROUP DISCUSSION PROCESSES, John Keltner. New York: Longman's Green and Co., Inc., 1957; pp. x + 373. \$4.50.

*Group Discussion Processes* is a beginning text written in the tradition derived from John Dewey but including much material from contemporary studies in group dynamics. The text attempts "to catch the trend of theory and practice in discussion methods," and seems to succeed. Standard chapters on reflective thinking, with some interesting innovations by the author, are followed by discourses on shared leadership, "brainstorming," and role-playing.

Perhaps Keltner's most interesting innovation is in his chapter on problem formulation where he recommends that problems for discussion be stated so as to include the goal to be reached, the barrier to the goal and the "status," i.e., how close achievement of the desired goal is. The chapter deserves the reading of even "old hands" in the teaching of discussion.

The direction of contemporary texts in discussion, including this one, seems to be to offer explanations of how discussion *ought* to proceed. One would wish, however, that at least one work might do for discussion what Dewey did for the thought process. Dewey did not tell us how we *ought* to manage the thought process so much as he described the way the thought process seems to work. Yet the mere description of how thinking occurs stimulated all manner of applications and adaptations of which this book is one of the latest. Is it not possible that a work in discussion which attempts to explain how discussion does (instead of ought to) operate might not be as valuable in our field as Dewey's work was in his? Unfortunately, "the trend of theory and practice" is not in this direction.

The text incorporates a number of items that make it a good teaching aid: competent summaries at the end of each chapter, good case studies for analysis, good reading lists, and frequent illustrations. The text contains many lists of qualitative processes and suggestions that are clearly stated. There are, perhaps, too many such lists and one wonders if all of them (one chapter contains seventy such items) must be learned in order to be a good discussionist.

The text provides very weak presentation of logic and reasoning. There are only ten pages of text material on reasoning (not counting review questions, reading list and exercises), but there are twenty-four pages on role-playing. If, as is frequently the case, the students using this text have had a thorough course in argumentation, this objection might not be so serious.

The style of the book is "texty"—clear, but often a bit heavy-handed. Frequently the illustrations are too overdrawn to be more than a bit ludicrous. For example, the author observes on page eighty-eight: "So we must avoid



the error of calling a dog scratching fleas the 'cause' of the fleas, or the rain the 'cause' of the clouds."

To one teaching discussion who desires both the standard treatment of discussion together with a heavy emphasis on group dynamics studies, this text is worthy of careful consideration.

OTIS M. WALTER

University of Pittsburgh

**SPEAKING EFFECTIVELY.** By Lee Norvelle, Raymond G. Smith, and Orvin Larson. New York: The Dryden Press, Inc., 1957; pp. ix + 326; \$2.90.

*Speaking Effectively*, as pointed out by authors, although based on an earlier publication with the same title, has been entirely rewritten and is sufficiently different from the original volume to constitute a new work. The book is presented as a basic text for a one-semester introductory college course in the fundamentals of preparing and delivering oral communication: platform and informal speeches, formal and informal discussion, interpretive reading, parliamentary debate, and oral reports and papers. The goal of *Speaking Effectively*, as stated, is to enable the student "to become a competent speaker in any speaking situation—with a sufficient foundation to continue beyond the classroom to whatever proficiency his natural endowment allows."

Chapter one of *Speaking Effectively*, entitled "*The Approach*," prepares the student for the study and practice of speechmaking. Chapters two through seven are concerned with the fundamentals of speech: analysis, organization, audience analysis, forms of support, voice and diction, and personality characteristics and bodily action. The last three chapters introduce speeches for special occasions, discussion, and oral reading.

Although *Speaking Effectively*, like most other recent textbooks in the field of speech, offers little that is original in its approach to the speech fundamentals, the book is clear and interesting and should serve as an excellent textbook for the beginning speech course. Among the outstanding features are: 1) a particularly perceptive opening chapter designed to alleviate the initial self-consciousness and inhibition of student speakers and to motivate self-improvement; 2) a consistent effort, through the use of the second person and other techniques, to keep the student who will be using the textbook the center of attention; 3) an abundance of timely examples and illustrations; 4) an inventive selection of exercises, projects, and problems for the student at the end of each chapter; and 5) an appendix containing six model speeches made by college students.

The only weakness worth noting is the result of the authors' objective. In order to cover the speech fundamentals and a variety of speaking situations in one semester, the authors have been forced to reduce the discussion of several important speech concepts to an enumeration of the minimum essentials—to little more than an elaborate outline at times. While much condensation may have been necessary, it nevertheless seems likely that the instructor using this book will find it necessary to supplement the text in several places with extensive classroom discussion if the concepts are to be meaningfully presented to the student.

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## WE ARE SPEECH

L. L. ZIMMERMAN

THE FACETIOUS REMARK seldom contains the solution to our problems; yet it frequently serves to remind us of the extremes or even hazards which our enthusiasms can produce. Not too long ago, one of our students made the comment that it would only be a matter of time until universities offering radio training would be setting up separate departments to insure a distinction between the newscasters who report the good news and those who report the bad. He also predicted the time would come when the theatre would set up special divisions to preserve the identity of the character actor, the ingenue, and the juvenile. Naturally, it was amusing to follow him to these extremes and visualize the whole dissolved or diluted to this impractical degree, but at the same time, his comment may have been an invitation to examine our point of view and our approach to a theatre program. It might just be time to ask whether or not we have refined our identity and function to a point where we have become too elite. As theatre personnel, do we consider ourselves the spoke or the wheel? Since we cannot, in the puritan phrase, blink that problem more, it remains for us to consider our function carefully and to establish the essential nature of our work.

Insofar as the theatre is concerned, it may be altogether too easy for us to reduce our thinking to the point where we say: the theatre is an art: therefore, it is unique; therefore, it has a right to complete autonomy. Or in the event we fail to achieve that end, we may be tempted to rush out and try to affiliate with a fine arts division and don its awe inspiring creative halo. In either case, we are apt to formulate philosophies and objectives that ignore one basic fact. It is entirely too easy to forget that, for all of its composite nature,

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